

QUESTIONS
AND
ANSWERS

[Our subscribers are invited to send in questions for this department. Please write them on one side of the paper only, and not with other things on the same sheet. In every case the writer's name, or pseudonym, must be given, or the question will receive no attention. Questions that have no general interest will not receive attention.]

A. L. M.—Talented pupils are usually lazy, and have been so much praised that they fail to get work out of them until the teacher says, "You may go to your room and do your work." If parents will not upbraid you for not doing your work, then you will be a failure for her by giving her a piece so hard that she can not play it, when she wishes to play for some friend, or a school—a school master. She will do nothing until her great amount of self-esteem has been satisfied. Out doors she is a failure, too. Possibly, if she has a little room, and a piano, she can tell her mother that she has hard work to do by the masters—how are the great (God-given) geniuses come to be something because the gifted ones are really only gifted of pieces you ask for.

C. J. K.—Young pupils of moderate taste can be made to see them and give them their due interest by showing them for what, but whispering for the rest. First try her on a piece that has many of them, counting it as above suggested, without playing, then play it especially for real observation.

T. C. G.—The thumb can be gotten over its heavy thumbing by giving a course in the Morland exercises, as found on the last page of *Musician and Teacher*. They are to be found in a more simple form in the *Elementary Violinist*. Privately, she holds her wrist too stiff and unyielding. A lesson on this depends entirely upon a perfectly loose wrist, for the thumb joint is more at play when, therefore, holding the wrist makes a loose thumb. Also, loose fingers are always flexible, and it is best for quick and light movements.

M. A.—Dotted lines are often used to show the master notes when they pass from one staff to the other, as in the pieces for piano. They are to be kept in each part clearly before the mind, especially if they pass from one staff to another.

R. C. B.—The height of the pianist must be regulated to suit the pupil. Only repeated trial will enable you to decide the particular position most comfortable for easy playing. In general, it must be so that she should not be below the keyboard, or the raised piano, or the floor, or chair playing is diminished by a blow lower than the head, or even in *Marion*.

M. E. C. L.—We can not give you any information as to the value of a supposedly old violin. It is generally safe to consider it as the genuineness of an "old violin." Label with the name of the owner. The Cremona fiddles are easily made and made nothing. That's every reason to believe that she should not be below the keyboard, or the raised piano, or the floor, or chair playing is diminished by a blow lower than the head, or even in *Marion*.

E. M.—Your question in regard to the different kinds of scales is very interesting. There are three: Major, in the form of the solfège system; minor, in the form of the descending and ascending; and 6-8 and 2-3 descending, the harmonic minor, between 2-3 and 6-8, both ascending and descending; the chromatic, which divides the octave into twelve semitones.

As to the other kinds, there is the pentatonic, or scale which uses but two tones of the scale, omitting the fourth and seventh degrees. Any succession of black keys will give you such a scale. "And long is the return in such a scale, beginning in F."

Then there is also the chromatic scale, beginning in F.

Then there are the principal scales in F and G.

M. D.—Dr. Mathews' "Gradé Studies" give a very thorough course of instruction in the progressions in each book to follow, while the list of pieces to be played in each grade affords ample variety. The pieces for the first and second grades should be had in one volume, as also those intended to accompany the third and fourth grades. We would recommend you to use this series, which is popular everywhere.

R. V. G.—The figure 2 over a group of notes, in a piece in triple rhythm, signifies that these two notes, or if the group be the equivalent of two notes, are to be *long* or played in the time of three, as opposed to the time signature; then, two eighth notes are played in the time of one, which in 4 or 2 time means one beat. Your illustration is similar to this.

2. When a note has two stems to it, what must conceive of it as if it represented two notes of different value?

We do not give metronome markings; say standard edition of the classical masters has such aid.

L. C.—It is not an easy task to take up the study of theory without a well-arranged text-book and studies, and unless one has time, what he needs, may be much by private study. Better do this than not do it at all. You may go to feel the need of a teacher, having made the first step, the important one, unaided. "Theory Explained to Piano Students," by Dr. Clarke, is a very good elementary work. The price is fifty cents, postage paid. If you wish to have a good key of harmony you can do as many. The advertising columns of musical journals will give you the names of teachers who make this a specialty.

E. B. T.—In *The Etude* for March, Mr. Mathews has given a good answer to your question about accompanying and the remuneration for music teachers.

F. D. W.—On referring to the exercises on the first page of Mathews' "Gradé Studies," book 1, I find that he says that the last note under the slur is not to be played staccato. You will wish that these notes are usually half-tones which you can not play staccato, and when you have learned to play them, you will have to mark the piano edition, and have nothing to do with the staccato, with the exception. The use of these, or slurs, as mark sections and phrases, must be distinguished from the groups or motives such as are found in many pieces. In these instances they refer to exercises and not to analysis or form. It is unfortunate that there is no accepted system of markings for exercises as opposed to analysis. The taking of the hands is often mental rather than pronounced.

R. L. R.—Consult a standard edition for metronome markings.

2. As to the accents, there is no reason to suppose that Schubert put them there himself. Just why it appears, except that it probably is a good way to play very well.

3. The letters G. F. mean *Grave Pianissimo*, and are used in an orchestral score to denote a pause in the whole orchestra. The duration of the pause is generally left to the conductor.

C. S. B.—A good dictionary of musical terms, such as Clarke's Dictionary, will give full information as to the meaning and pronunciation of terms found in music. The price is \$1.00, postage paid.

2. The small dots found between words in literature arranged for singing, denote the words or syllables given of each of the two halves:

Glory be to the Father | and . . . to the | Son

3. See answer to M. A. H.

F. C. R.—There are several devices for enabling a small child to reach the piano keys, one enclosing also a foot-rest, which is used. This latter can be made at home or by a good cabinet-maker or amateur expeditor. In the publisher's notes of this number is mention of a device, without foot-rest, simple and comparatively inexpensive.

D. H. C.—Your question as to why C major is the first letter of the alphabet, was chosen for the scale because it is based on false premises. The usual explanation given is that in the inner parts, striking the first few notes on the piano, the first note is G, and represented the letter G by the white keys of a piano or organ. The C, in the course of time, became adapted for musical purposes, especially when the feeling for harmony was developed, and was accepted as the model major scale. Even as late as Bach and Mendelssohn, a minor scale running from D up to C, was used, and this was called the "natural minor." Some modern writers have used it also, of which it can be seen by consulting an authority as Dr. Clarke, the natural minor scale. C was selected as the first note of the scale, because it was the first note of the scale of the natural minor.

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CAN you give me a graded list of studies as they should be given to a pupil, taking them from the start? From what grade does Mason's "Touch and Technique" begin, and of how many books does it consist? Does the "Preparatory Touch and Technique" lead up to it?—How far does it know that each grade is supposed to contain in the way of technique, and when a pupil is ready for the next?—May I hope for an answer in the April number of THE ETUDE?—C. G. L.

Your question has already been answered in the preparation of the "Standard Grades," a selection of studies prepared under Mr. Presser's direction, to contain the cream of the entire literature of piano-stroke studies, giving preference to those which are calculated to develop modern playing and musical qualities. In the preface to the various volumes of the "Standard Grades" you will find directions in regard to using the exercises of the Mason system in connection with each grade. I have not myself found it necessary to use Schirmer's "Preparatory Touch and Technique," and I should think the new edition of vol. I would be sufficiently clear. I think it is much better to use the studies in the "Standard Grades," and to give the Mason techniques by rule in the first and second grades, and not to bother the pupil with the books until the third grade and later.

As to the compass of each grade in the matter of difficulty, the character of the studies is sufficient to answer that question; the pieces should be practically about the same difficulty as the studies in the grade. By looking over the books carefully you will be able to answer this question for yourself.

My Dear Mr. Mathews: Having been so much benefited by your letters to teachers in THE ETUDE, I venture to refer to you again. I am a young man, twenty years old, who seems to practice faithfully and carefully, and am anxious to succeed, but whose work after reaching a certain point seems to retrograde rather than progress, until the piece has to be put aside. Can you tell me wherein the fault lies, and what a remedy? Do you think it advisable for a student to practice six hours a day? Yours respectfully, O. F. C.

It is impossible to tell, from your description, exactly what the difficulty is, because you do not mention any particular instances of progress which have deteriorated after further practice. There are, however, two causes, however, that the reason of the deterioration is too much fast playing. When the piece is first learned and gradually worked up to play rapidly, it improves up to a certain point. If the fast playing is continued without any slow playing intervening, or if the pupil plays it before he learns, when, perhaps, she is impatiently prepared, she is apt to skip some of the more difficult parts, or to sight them a little, and other little particulars fade out of her mind, and the playing gradually becomes more and more imperfect. The remedy for this is to do a little slow practice on the piece every day. In fact, a good deal of slow practice on all the difficult parts of the piece wherever it is complicated for the mind or the fingers of the player.

Besides doing slow practice, it is sometimes advisable to rest the piece completely for a month or two, and not have it played at all; after which let it be taken up and practiced slowly a few lessons, and it will come back into its original shape. When the pupil takes a very difficult piece, one which requires a great deal of work, it is often impossible to learn it well, even after several weeks' practice. When it has been thoroughly practiced all through, lay it aside for one or two weeks, or even a month, and learn another difficult piece, then come back and take up the old laid aside, and practice it slowly, as if it were entirely new, and it will improve and come up into good shape. If the piece has been difficult for the pupil, it may be necessary to rest it a second time, or to give it a longer time, perhaps three or six months, and then take it up and study it afresh; the latter is the way that concert pieces are usually learned.

I do not think it advisable for a young student to

practice five hours a day. On this subject, however, no one has given me a guide. My distinguished friend, Mr. Leopold Godowsky, was for many years in the habit of practicing from eight to ten hours a day. I have known him to teach five hours a day, and to practice eight or nine. Almost any of us would say that this application was wholly wrong and ought not to be allowed. Nevertheless, the old proverb has it that "the proof of the pudding is in eating the bag." Now, Mr. Godowsky, at the age of twenty-eight, has a technique which is superior to that of almost any other artist in the world, and he has the entire repertory of the piano at his fingers' ends or within very easy reach. Since this young man by this inordinate amount of practice has been able to place himself in such a distinguished position as an artist, it will not do to say that practice is not advantageous. But for ordinary pupils, with other demands upon their time, I should consider five hours a day a good deal.

Dear Sir: Will you kindly answer the following questions through THE ETUDE? Please explain fully what is meant by technique. Also, the difference between a study written in a minor key and one written in a major key. Yours truly, B. K. C.

Technique means the entire mechanical part of playing a piano, the application of the fingers for producing tone, and the development of finger facility of every kind. Technique may be defined as the ability to put your fingers down anywhere upon the instrument and take them up at the precise moment you choose, with any degree of rapidity and force.

Your second question, as to the difference between a minor and a major mode, does not properly come within the field of this department. A piece in minor mode has a minor triad upon the tonic and sub-dominant, and a major triad upon the dominant. A piece in the major mode has a major triad upon the sub-dominant and dominant.

Whether a piece is in major or minor mode is to be gathered from the character of the melody and the nature of the chords. If it begins upon a minor chord, it is almost certainly in a minor key. It may be in a minor key and still change to major near the end. This happens often in English ballads. If you know nothing of harmony and do not notice chords, it will make very little difference to you which mode it is in.

I had a child of six or seven years too young to begin the study of music if she greatly desires to learn it? Also what is the best course to pursue when she has learned? Chopin's studies have adapted? Or a pupil of ordinary technical ability, studying in the fifth, sixth, and seventh grades, take them up successfully without a teacher? The pupil's technique has been poor, but she is studying carefully, and with a great deal of her intelligence, the Mason "Touch and Technique." She is, however, in her soulful expression, which very easily fails to touch the heart. She loves Chopin above all other composers. Thanking you in advance for your answer, I am, very truly, N. E. C.

A child of six or seven is not too young to begin the study of music, if she greatly desires to learn it? Also what is the best course to pursue when she has learned? Chopin's studies have adapted? Or a pupil of ordinary technical ability, studying in the fifth, sixth, and seventh grades, take them up successfully without a teacher? The pupil's technique has been poor, but she is studying carefully, and with a great deal of her intelligence, the Mason "Touch and Technique." She is, however, in her soulful expression, which very easily fails to touch the heart. She loves Chopin above all other composers. Thanking you in advance for your answer, I am, very truly, N. E. C.

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I would like your advice as to teaching the major and minor scales. My teacher has been to give pupils a 8-7-6-5-4-3-2-1, (yesterday indicating whole steps), and teach the scholar to say: 1 to 2 a whole step; 2 to

3 a whole step; 3 to 4 a half step, etc., according to the pupil's age. I have given my distinguished friend, Mr. Leopold Godowsky, was for many years in the habit of practicing from eight to ten hours a day. I have known him to teach five hours a day, and to practice eight or nine. Almost any of us would say that this application was wholly wrong and ought not to be allowed. Nevertheless, the old proverb has it that "the proof of the pudding is in eating the bag." Now, Mr. Godowsky, at the age of twenty-eight, has a technique which is superior to that of almost any other artist in the world, and he has the entire repertory of the piano at his fingers' ends or within very easy reach. Since this young man by this inordinate amount of practice has been able to place himself in such a distinguished position as an artist, it will not do to say that practice is not advantageous. But for ordinary pupils, with other demands upon their time, I should consider five hours a day a good deal.

Another way is to deduce them from the triads in the manner shown in my "Twenty Lessons to a Beginner" or in the "Primer of Mathews and Mason." If you prefer your own way, ignoring the chords, I think it is better to become it familiar to THE ETUDE, these questions may have both been answered previously for others. However, hoping to obtain some help in this line, I am, M. E. C.

Your plan of teaching the major scale is a very good one.

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The best collection of easy pieces, perhaps, is that of Mr. Presser, for the first and second grades; and there is now in press another collection, of third and fourth grade pieces, to both of which my name is affixed.

With reference to the advisability of giving pieces, I consider it extremely useful. The pupil plays a piece with a great deal more expression than she does her exercises, and, therefore, learns something about touch and musical expression.

THE USE OF THE METRONOME.

BY MRS. A. K. VIRGIL

The ingenious and useful little contrivance called the metronome was invented in the year 1816 by Johann Nepomuk Maelzel. It was designed chiefly for the accommodation of composers, who used it to indicate the exact pace at which they wished their compositions or the different movements of their compositions to be performed. For many years this was the only use made of this valuable aid to piano practice. It is only of late years that prominent teachers have understood how to use it thoroughly.

As an incentive to practice it is better than all of the pleadings and scoldings of parents and teachers, because a child or an adult will always do better grace and far more zeal that work or duty in which they themselves are thoroughly interested or in which their ambition leads them to excel. For instance, a student, by the help of the metronome, discovers that he or she has the ability to play a certain exercise or piece at a rate of speed of 200 notes a minute; the very moment this is accomplished there springs into life the ambition to play 250 notes a minute. An extra effort is, therefore, willingly put forth to reach this point. It is soon reached, and the effect is so satisfactory that the player is encouraged to try for a still higher speed. Thus he is almost unconsciously led into more and more practice, with no urging whatever except his own ambition.

Every exercise and every piece ought to be practiced with the metronome—hands separately and hands together. Place the metronome at a slow tempo, and do not change it until whatever is in practice can be played perfectly at that tempo. Then set the metronome a trifle faster, and proceed to practice the difficult measure. When mastered, and the entire piece is ready to try a still higher tempo, and so on until the desired velocity is reached.

Without a metronome a player can not judge for himself as to the velocity he is using, for when the exercise or a piece becomes easy, the player naturally and unconsciously increases the tempo.

Slow practice is important and essential as rapid practice, and it is perhaps harder to keep at an even slow tempo than an even fast one. Right here the metronome will prove an invaluable help.

Slow, unconscious, study is gained by its proper use.

THE ETUDE

Letters to Pupils

J. S. Van Cleve

To X.—The question or questions that you have asked me, touching the possibility of musical proficiency for one who begins in adult years, the practical labor of piano-stroke study, awakens in my mind interest, and in my heart, sympathy. It is quite impossible for me to throw much light on the subject out of my own experience, since my personal acquaintance of the piano keyboard dates from my eleventh year, and many of the fundamental principles of harmony and rhythm I learned so easily that I feel that I always knew them; just as I feel concerning the English language. However, however, in quite a number of cases I have had, and I will try to give you the benefit of it. I must, first of all, say that my message to you would be a mixture of encouragement and disengagement. Where the right kind of brain exists, musicianship is attainable at any time in life, but the extreme dexterity of the fingers which constitutes a modern virtuoso can only be reached by those who begin when the muscles are soft and the joints pliant. However, why should you wish to be a virtuoso? Three-fourths of all the beautiful music in the world will be found in the genres from one to seven in the scale of ten; and the colossal pieces which are stored away in the three upper stories of the ten-story warehouse of piano music may be left to the sensational players and the little handful of great artists. You asked me if it is possible to become a fine player if one begins between the ages of twenty-one and twenty-seven. I will say, first: If your occupation is such as to require a strenuous use of the fingers in cramped and uniform positions that constitutes a serious hindrance, to be transcended in the attainment of piano-playing skill; but if your occupations either do not require such vigorous use of the hands or call them into use in many contrasted ways, there will be no extreme stiffness and bias of the muscles to be antagonized.

The technician—Mr. Brotherhood's invention—is a little gymnasium for the fingers and hands which will be equally valuable to the pianist, violinist, surgeon, or watchmaker, since it provides for and compels that individualizing and strengthening of the small muscles on which a complex and reliable dexterity must be founded.

Secondly, much may depend on the form, size, thickness, and strength of the hand which nature has given you,—though it is a curious fact that the hands of great artists differ widely from one another, and some great players seem positively to have hands ill adapted to the keyboard. Thirdly, dismissing these two points, which, of course, I can not settle in your case, we come to the third question, which is this: What results will arise from the bestowal of certain large amounts of time upon the keyboard by an adult beginner? Here I will answer as follows: (a) The attaining of automatic skill is a matter of repetition and nothing else. Any act physically possible within the reach of the hand may be made automatic—that is, habitual and unconscious by a sufficient number of repetitions. (b) It is of the highest importance that the acts of the hands and fingers upon the keyboard should be faultlessly exact, and should be minutely followed by the attention of the mind during practice. There the mind has a positive advantage over the child, by reason of a greater power of mental analysis and prolonged attention. (c) These repetitions are at best tedious, for nature has surrounded all good things with a frowning fence of difficulties. The rose has its thorns, and the sleeping beauty "Brunschwile" lay upon a rock on a mountain-top encircled by a menacing wall of fire. This tediousness, resulting from millions of repetitions of simple acts of the fingers, is felt by the child; but nature mercifully washes out the remembrance, and when we become fine performers we think we could always do it, and say it is second nature. Second na-

tive, it is indeed,—that is, nature seconded by art. Fourthly, while it may be that the highest degrees of speed are quite, or nearly, unattainable to a person beginning after the hand has grown and established its habits, nearly all the beautiful music in our great piano-stroke literature is only reasonably difficult for the hands. Do you know why we so much wretched piano playing? The fault is not in the finger points, but in the forehead. You do not think the tones clearly enough, in all their mite yet obligatory relationships. It often happens that the entire difference between playing a passage with ravishing clearness and beauty, or an opaque, ugly blotch of it, consists somewhere in holding one or two notes a fraction of a second too long or not long enough, or giving a crude and unsympathetic stress to notes of secondary importance, so that the ideas of the composer lose their delicate outlines. In this mentality of playing, which is by far its most precious quality, the adult student has an advantage so great that it nearly, perhaps quite, counterbalances the sluggishness of the hand. You understand, I imply, all the time, three things: First, that your nature is really musical; second, that you have good teaching; and, third, that you are able to fill a large number of hours with earnest work. By having a musical nature I do not mean that you are a genius, but merely that you find yourself relishing keenly the ideal compositions of good composers. By good teaching I do not mean mere technical insatieties (a technical faddist is, oftentimes, an extremely poor teacher); and, as to time, I do not mean ten hours a day for ten years. On the last head I should say that a thousand hours' practice will probably be the very least which will yield satisfactory results, and I would advise five hundred hours, which would mean four hours a day, interrupted by frequent rest days for five years. You ask if I have ever known a proficient pianist who began in adult years. Yes; Mr. Werner Steinbrenner was one of the most eminent pianists in Cincinnati for a quarter of a century; when twenty-six years of age he went to Chopin an absolute beginner. He had studied and already mastered the medical profession. Chopin discouraged him, but he persisted and secured two months' tuition from the great Polish pianist. I have frequently heard Steinbrenner play and his technic was simple, though his musicianship was also of a high grade.

To L. F. D.—You ask if the pedal should be employed in playing the piano-forte fugues of Bach, and add an argument that the piano was not invented at his time. This presents me an interesting little tangled skein of errors and truths, to which I will apply my break and strive to lay out the threads neatly disentangled. All good, well-written music, whether difficult or easy, makes equal demands on both hands. The faithful teacher should see to it that the student does such music justice on which a complex and reliable dexterity must be founded.

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To Dr. Hanslick, of Vienna, tells of having asked Schnittke how he got on with Wagner. "Not at all," he replied. "He talks at such a rate I can't get a word in edgways." Shortly after this Dr. Hanslick met Wagner, and put a similar question to him about Schnittke. "I can't get on with him at all," replied Wagner. "He just looks at me with a vacant stare, and never says a word."—Ex.

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A PUZZLE IN MUSICAL HISTORY.

BY BETH R. GILCHRIST.

My friend and I had been reading a history of music, and as we sat by the open fire in the twilight we were thinking about the people of whom we had read.

"I wonder whether we should be able to recognize them if we could see them," she mused.

"Ah!" I cried, "I will tell you a dream I had yesterday—a waking dream it was. I saw, with the eye of my imagination, a procession slowly passing by, composed of these very people we are thinking of. Listen, and I will tell it to you."

Here it is as I told it that night.

(1) The Pope, who established the first singing schools, led the way, and close behind him came (2) the monk who invented the staff. There was (3) the troubadour who wrote the earliest specimen of comic opera known, gallantly escorting (4) "the Swedish nightingale"; while (5) the founder of the "Neue Zeitschrift für Musik" stalked gloomily behind. (6) The man "to whom" Schumann said, "music owes almost as great a debt as religion owes to its founder" came next, and following him (7) the inventor of the "symphonic poem," engaged in conversation with (8) the composer whom, when a boy, the Empress Maria Theresa once called a "frightened boyhood."

(9) The inventor of notes representing the length of tones to the eye walked slowly, trying to catch the points of the discussion going on behind him before (10) the contrapuntist of whom Luther said, "He is a master of the notes; they have to do as he pleases; other composers have to do as they please," and (11) the musician who, when a boy, taught himself to play on a spinet concealed in the garret.

Then came (12) the woman who wrote the first oratorio walking alone, and a little distance behind her (13) the man, commonly known by the name of his birthplace, who founded the first public music school in Rome.

(14) "the father of cantata and oratorios" and (15) "the father of the true organ style" followed (16) the grandson of the "modern Plato," who was earnestly discouraging upon some subject with (17) the man who wrote the first songs for solo voice.

Then came (18) the Jew to whom it occurred to compose operas, and (19) the genius on whose tomb we read, "Music has here entombed a rich treasure but still faint hopes," next (20) the composer who, when a mere child, wrote a tragedy in which he killed off forty-two of his characters before the end of the second act, and was obliged to let them reappear as ghosts to finish the play.

Following him I saw (21) the well-known musician who began his career in the kitchen of Mademoiselle de Montpensier; then (22) the woman who was the first person in Germany to play Chopin's music for the public, talking with (23) the genius who composed a concerto before he was three years of age.

(24) The man who first used the tremolo in playing the violin was conversing with (25) the great artist whose favorite violin is preserved in a glass case in the Municipal Palace at Genoa. And last, taking over dramatic music, came (26) the man who produced the first opera, and (27) the master who wrote but one such work in his life.

My friend gave each name correctly as I described the person. Do you think it was an easy thing to do? Try and see.

[THE ETUDE invites the readers to send in answers to this puzzle. To the one who sends a correct solution we will send one of our best works in musical literature. To the one sending the most nearly correct solution we will also present a work from our publications of musical literature.]

Music is life, spiritual life. When the teacher and pupil realize this fact a world of beauty heretofore un-dreamed of will reveal itself to them. They will have an incentive to work, which will cause them to perseveringly overcome all necessary mechanical requirements of technique and notation, and will enjoy their work as those can not do who have lower aims and less noble views of their art.—"Musical Visitor."

MODERN vs. CLASSICAL.

BY E. R. KROEGER.

WHEREIN is the distinction between the works of the modern and of the classical masters? It lies largely in development of the changes in form; in freedom from arbitrary periodical divisions; in wide expansion of harmonic possibilities; in a less rigid adherence to the laws of counterpoint; in the growth of picturesqueness in tone, and in the improvements and progress made in instrumentation.

In regard to form, the divisions into eight-measure periods are now rarely adhered to, excepting in dances. Even the principal melodies are frequently of irregular lengths. The former encumbrance progression to the dominant key in the early part of a composition is now considered unnecessary. Indeed, the once prevalent idea that there were five related keys to any key is practically obsolete. All keys are related since Wagner made a system of chromatic and enharmonic modulation. So in modern compositions it is quite usual to see keys employed very near the principal melody which were formerly considered very remote.

In the treatment of chords, there is now a far greater use made of secondary seventh chords than heretofore. Even in Beethoven's work, the employment of these is rather rare. The use of the augmented fifth and sixth chords, with their enharmonic transformations, is greatly extended. Unprepared dissonances are frequently seen, which, if used fifty years ago, would have caused theorists to wonder if all things were coming to an end. New ways of treating suspensions, anticipations, and retardations are constantly met with. Modulation, once so restricted, is now so free that there is danger of going to the opposite extreme. There are composers whose modulatory devices are so strikingly individual that they energetically point to their creator. Passing and changing notes have been so merged into free counterpoint that it may be said that modern harmony is contrapuntal in character, and modern counterpoint harmonic in character. Rhythm, also, is a feature greatly extended by moderns, and to-day it is as essential that a master should invent new rhythms as that he should invent new melodies.

The great improvements made in orchestral instruments, particularly in the brasses, and the addition of new instruments, have enabled composers to get extraordinary effects of "orchestral color," impossible hitherto.

In regard to forms used by latter-day piano composers, there is an overwhelming preponderance of smaller romantic forms. Unquestionably, Chopin and Schumann are responsible for this. The sonata form is used comparatively rarely—much oftener in symphonies and chamber music than in piano-forte composition. There are very few modern composers who have published more than one sonata for the piano, and many who have published none at all. But the nocturnes, songs with words, reveries, idylles, romances, barcarolles, études, preludes, cradle songs, impromptus, humor-ques, forest scenes, musical moments, alab. leaves, serenades, and all the various small dance forms are innumerable. And there is also an immense quantity of pieces with special titles, which need not be enumerated here. Why? It may be asked, do modern composers write these little sketches in preference to large forms? It is chiefly because the public demands them. Publishers feel the pulse of the purchasing public, and accept for their catalogues such pieces as will sell. A sonata by a modern master, be he never so renowned, hardly pays for the publication. But a little piece, entitled "Narcissus" or "The Flauter," which is frosty and superficial, immediately catches the popular ear. The desire for that sort of music which pleases the ear and occupies the attention for only three or four minutes is leading to the production of compositions of deeper significance and greater length, into which a master can pour all the wealth of his genius. Only one composer has arrived at the front rank by the composition of small forms; that composer is Chopin. All other first-rank masters have reached their position through

their sonatas, symphonies, chamber music, overtures, oratorios, operas, etc.

Still, there have been many charming and admirable works written in smaller forms by modern composers. There is Jensen, with his elegance of diction and his delicate grace; Grieg, with his forcefulness, his originality, and his striking modulations; Rubinstein, with his mellow melodiousness, as well as his oriental coloring; Raff, with his cleverness and his beautiful piano figures; Heller, with his pensive poetry; Henselt, with his perfection of melodic charm and harmonic purity; Moszkowski, with his glittering arabesques, and his entrancing Spanish rhythms; Noodt, with his breadth and romanticism; Seeling, with his Chopin-like melancholy and passion; Gottschalk, with his quaint Cuban color; Liszt, with his religious mysticism, as well as his didactic abhors.

And there are other fine examples by Hiller, Gade, Kirchner, Thalberg, Tschaikowsky, Saint-Saëns, Huber, Brahms, Brill, Leschetitzky, Thomé, Godard, Chamisso, Sgambati, Bendl, Bennett, Rheinberger, Xaver and Philip Schärwenka, Reinecke, Jadassohn, Padewski, d'Albert, and others.

To sum up, these small forms, no matter how charming and how pleasing they may be, do not tend to advance the cause of music in its best sense. Their chief aim will be accomplished if they can interest the listener sufficiently to induce him to hear greater works. Do not judge Hindel by his gigues and bournes, but by his oratorios, do not judge Beethoven by his bagatelles, but by his sonatas and symphonies; do not judge Brahms by his sonatas and Hungarian dances, but by his Quintet, P. Major Symphony, and his Violin Concerto; do not judge Dvorák by his silhouettes, but by his Stabat Mater and his Requiem; do not judge Wagner by his small piano-forte pieces, but by his great music dramas.

So the tremendous amount of small piano-forte pieces—constantly being anguished—will best accomplish their purpose if they induce those who enjoy them to go further in their musical affections and appreciations, as well as in their studies. These compositions, large or small, which are worthy of life, will surely live; those without vitality, or written to gratify a passing taste, will as surely die.

THE PRINCIPLES OF MUSICAL PEDAGOGY.

BY J. C. FILLMORE.

LETTERS TO A YOUNG MUSIC TEACHER.

IV.

To W. E. S.—In my last letter I gave you my ideas as to the aims you ought to pursue, and the methods by which those aims may be reached in the teaching of young children. But you will probably be called on to teach a great many older pupils. Some of these may be entirely beginners; but more of them will have already received some instruction, some more and some less. You will find each new pupil a separate problem, and many of them will be much more difficult to solve than if they were very young beginners. You will probably find that some of them have been taught in a purely mechanical way; that they are merely translating from notes to the keyboard, without any clear perception of tonality, or of the chord-relations of tones, or of phrasing. That is to say, you will find them ignorant of the fundamental things in music. Some of them may not even know that there are such things as key-relations and chord-relations in music, or such things as phrases. They may know that a half-note is equal to two quarters, and that a dotted quarter is equal to three-eighths; but ask one of them whether the piece she first brings to play for you is in a major or a minor key, or ask her to tell you whether the chord you play for her is major or minor, and see what kind of an answer you will get. (I say "she" and "her," because the great majority of your pupils will most likely be girls.) In many cases you will find the pupil has only the haziest impressions of these things, and in some cases even none at all.

Ask her to play for you, and the chances are that she will not even play her notes correctly. If the piece is in

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CARL KOELLING.

the key of G major, she may be liable to play F, instead of F-sharp, every now and then. If it is in E minor, she will be pretty sure to play D for D sharp at least half the time, simply because she is not thinking the music in its tonal relations, but is translating from notes to keys, and forgets that the signature or an accident has made certain lines and spaces stand for black keys instead of white ones. This ignorance of tonality and of the elements of harmony is accountable for innumerable mistakes in the reading of music by pupils.

Of course, the remedy for this seems plain. If your pupil is to have any musical intelligence (and it goes without saying that you get no satisfactory results from your teaching without it) you will be obliged to remedy these defects, and begin as soon as possible to put into the pupil's mind ideas of tonality and harmony. But probably you are liable to run against a snag. It takes time to do this work, and very likely, neither the pupil nor her parents will be willing to pay for any more of your time than will just barely accomplish what they, with their present low ideals, desire to accomplish. It sounds very easy to say, "Teach your pupils the fundamental ideas in music; find out her deficiencies and supply them." But you will find that this is often no easy thing to do. You will find two prime obstacles in your way: The lack of musical ideals in the girl's mind to begin with, and, second, the ignorance of her parents. Pupils who have been taught in the mechanical way I have mentioned, seldom, or never, have any idea that there is anything more in music than the mere sounds of the notes. As for musical relations of any sort, they have not the remotest idea of them. The intellectual, emotional, and imaginative elements which make music one of the fine arts are wholly apart from their experience and from their ideals. What they aim at is the performance of "difficult" music; and that means to them the getting in of the greatest possible number of notes in a minute. Of other than mechanical difficulties they have no conception. They want to play "something hard," how they play it is of no consequence, so long as the playing is "showy." Their ideals and aims are to the last degree shallow and superficial.

The teacher should give exercises on all these questions so that facility is acquired by practice.

1. How is music represented to the eye?
2. How is fixed pitch represented? Add what you may know about peculiarities in the use of the letters and notes' names among the German and French or other European nations.
3. What is the Great Staff?
4. Explain the G, C, F clefs and write each in the appropriate place on the staff.
5. What is done if notes are too high or low in pitch to be written on the staff?
6. How can we raise or lower the pitch of a note? Give examples of the various ways.
7. Certain sounds represented by different letters, F♯, G♯, A B♯, E F♯, etc., require the same key on the piano; what name is given to this change?
8. What is meant by signature?
9. Write on the signatures of the different keys in common use.
10. What is an accidental?
11. What other qualities has a musical sound besides pitch?
12. Name and write the various kinds of notes.
13. Arrange them in a manner to show the comparative values of each.
14. How may the value of a note be increased?
15. Is there any other way?
16. Write twelve notes whose value shall be equal to a whole note.
17. How are periods of silence represented in music?
18. How many kinds of rests are there? Give examples.
19. How can you increase the value of a rest?
20. Write four rests that shall equal two measures, common time.
21. What rest is used to denote a full measure of silence? Is the same character used in all kinds of time?
22. What are bars and what is the necessity for their use?
23. What is a time signature?
24. Explain the meaning of each of the two figures used in a time signature.
25. How many kinds of time are in use?
26. Explain the terms, simple, triple, quadruple, simple compound.
27. Write examples of notes of different values under each time signature.
28. What is meant by C♯? How did the use of this character originate?
29. What is meant by E♯?
30. How do you beat the different kinds of time?

A blind man, became much interested in the lad, and offered to have his artistic education completed at his expense. The mother was obliged to accept the generous offer, because she had to depend on the assistance which the boy was to give; but he remained at the Court during the whole summer, and every Thursday played at the Court concert. Upon returning to Hamburg in the fall, he continued his studies under J. and A. Schmid, and later under E. Marken, the teacher of Brahms. In his studies he was elected leader of the band of the Eighth Battalion of the army, stationed at Hamburg, in which position he continued ten years. At the same time he was leader of several amateur societies. In 1874, together with several others, the Amicitia et Fidelitas, and both the societies are yet flourishing in his native city.

Having married an accomplished violinist, a pupil of Julius Stockhausen and Francesco Lamperti, who gained a fine name in the large Continental cities in grand opera and concert, his home life gave him continued inspiration in his work.

Such has been the life and work of one of the stanchest musicians of our day, so, at the age of thirty-six, has he lost none of his sterling qualities as teacher and composer. Within the past few years Mr. Koelling has published many important compositions for the piano-forte, both in America and Europe, that for harmonic and melodic worth well deserve a place in the list of the best teachers and performers. "Bells at Eventide," which appears in this month's musical pages is the latest production from his pen.

CARL KOELLING.

AMONG the writers of salon pieces for piano none is better known and more prolific than Carl Koelling. He has been writing for over a half a century. The present generation of students may not be so familiar with his name as those of twenty-five years ago. Mr. Koelling was still active, and is living in the United States. In 1878 he settled in Chicago as a teacher of the piano-forte, and has also devoted considerable of his time to composition. He has proved himself a prolific writer by giving to the musical world many pieces for the piano, both for two and four hands, songs, vocal duets, quartets, compositions for orchestra, overtures, concertos, a comic opera, an operetta, etc., his works numbering nearly four hundred. Many of his compositions have been rendered with success by Theodore Thomas, Ad. Rosenbecker, and others. His "Lieder der Liebe" (Love Songs) (February 28, 1853). As the son of an excellent flute-soldier he was, so to say, born on music. In 1842, after a disastrous fire in his city which closed all theaters and concert halls, when many a musician's family would have given up hope of ever recovering, Mr. Koelling, a large sum of money for their support, Carl Koelling's mother undertook a concert tour with the boy, having been a pupil of the noted teacher J. Schnitt for three years or more, was, at the age of eleven, quite a pianist, and was soon in demand, and was a success, and also much-needed financial success. They traveled through the provinces of Hanover, Bremen, Oldenburg, etc., until they reached Bückeburg, where the sovereign,



CARL KOELLING.

THE ETUDE

LIBERATION OF THE RING FINGER.

EVERY player, every teacher, every pupil, has been through the slow, the continuous, everlasting grind of training the ring finger to a degree of strength, freedom, and elasticity approximating that of the other fingers. And yet how meager the results! What paucity of success! Nature seems to have established an insuperable barrier that practice, the most rigid, persistent, and intelligent possible, is unable thoroughly and permanently to surmount.

Many a teacher, many an ambitious pupil, has asked himself, "What can I do to equalize the action of my fingers? Has modern science no help to offer? Has the learning and ingenuity of man, which has worked wonders in other directions, nothing to offer me in this, my need?"

The problem is by no means one of recent date. Musicians and players of prominence of years gone by considered the matter, but no remedy was evolved. Within the last decade the question has appeared in journals, both musical and general, and as a result of the long-continued and fruitful discussions, modern surgery was interested and its potent aid enlisted to meet and solve the problem.

The first and most authoritative of the prominent surgeons to investigate the conditions was Dr. William S. Forbes, Professor of Anatomy in the Jefferson Medical College, Philadelphia, Pa., who devised an operation for the liberation of the ring finger and practiced it as early as 1857. Later, in 1884, he read a paper before the Philadelphia County Medical Society, on "Dividing the Accessory Tendon in the Hands of Musicians."

From the time of his first investigation to the present, Dr. Forbes has been collecting and collating the facts connected with many operations, nearly 500 in all, and in January of this year read another paper on the subject before the same body. From this paper many of the following statements have been taken, in order to bring before THE ETUDE readers the very latest facts and observations on this interesting and mooted question.

To take up the case and seek the causes that bring about the difficulty which all players experience is the first step.

When the middle and the little fingers of the hand are curved and the tips pressed down against the keys of a piano or organ it is always found difficult to extend the ring finger, and in the majority of cases, if not in all, impossible to raise the finger without assistance to a horizontal position; or, keeping the ring finger curved, it is found difficult to raise it more than a very little distance from the keyboard. This difficulty is explained by the anatomist very clearly, and shows to the inquirer the structural cause of the inability to do what is easy for the thumb and the first two fingers.



FIG. 1.—Accessory tendons of extensor tendons belonging to ring finger. It is evident if the other two fingers are flexed that the ring finger can not extend on account of the accessory or restricting tendons, acting as checks. (Photographed from nature.)

The operation is a simple one and quite painless; by the use of cocaine there is no sensation whatever. It must not be inferred that any inexperienced physician can perform the operation. Such is not the case. A surgeon only should be trusted to perform the operation, as there

middle finger and the other to join the tendon of the little finger in the same manner. These two slips are known as the accessory tendons. Now, if the middle and little fingers are held in the curved position first mentioned, it is quite apparent that the accessory tendons, by means of the attached extremities, will check the free extension of the ring finger. See figure 1.

It may be said that these accessory tendons are sometimes found in one hand and not the other, sometimes on one side of the ring finger and not the other, and more frequently in the right hand than in the left.

It is quite probable that the reader may think, since these accessory tendons appear in the hand, that nature

intended them for some use. The anatomist declares that they seem to be of no use, but rather remnants of what are, in some of the lower animals, perfect organs. The teachings of comparative anatomy make this thoroughly clear.

An examination of the muscular structure of the hand shows that flexion and extension are dependent not only upon the muscles which specially determine these motions, but by all muscles which pass beyond the wrist to the arm. The hand itself has but little muscular tissue, being mainly made up of tendons. The wrist must be made firm when the tendons pull on the fingers, so that in a seemingly simple movement, like raising the finger from a key and then striking it, there is considerable complexity of muscular coordination.

The illustration that follows, figure 2, shows a typical case as well as a variation in shape and direction from figure 1. Figure 3 shows the same hand with the fist doubled up firmly so as to bring the tendons up close over the knuckles, so as to be more conveniently reached by the surgeon.

It is important that the reader remember that the muscular forces of the hand are in the arm and on the palmar surface of the hand. The knuckles are bound together at the base of the fingers; all important nerves, arteries, and blood-vessels are in the palm of the hand, not in the back, so that there is no risk of injuring the hand from that standpoint.

One of the most important features in tone production is equality. There can be no beauty without this equality. Where there is uneven force in producing tone there are bound to be uneven tones. These accessory tendons do impede, in a marked degree, the force of the stroke of the ring and little fingers. Dr. Forbes, in his article, says:

"The feeling of restriction which one has to contend with whenever one sits down at the piano is entirely removed by the operation, and the lesson on the piano is anticipated with a sense of pleasure hitherto unknown, been told repeatedly by a great number of students in music, both men and women, who they had taken, under their masters, a far greater number of lessons on the piano because of their more rapid advancement on account of the ease and comfort with which they could execute the movements of the ring finger after the operation, the restricting tendons having been divided."

The operation is a simple one and quite painless; by the use of cocaine there is no sensation whatever. It must not be inferred that any inexperienced physician can perform the operation. Such is not the case. A surgeon only should be trusted to perform the operation, as there

FIG. 2.—The act of dividing the restricting tendon. The restricting tendon is seen above the knuckles and between the knuckles. (Photographed from life.)

I have

been taken up by musicians and properly tested. It has now gone beyond the experimental stage which has been carried on by Dr. Forbes and entered the field of music, where practical results must be sought for, noted, and investigated.

The mastery of the pianoforte and of the theory of music do not constitute the end of all perfection for the music teacher. She must also learn how to impart what she has herself received. To play a piece technically and with a daw is not enough; it must penetrate the very soul to be effective. The teacher must be a teacher. It is most difficult to decide how each individual pupil shall be trained, and only that greatest teacher, experience, can assist the instructor in this work.—Schemenka.

No 2425

Prelude in E Minor.

Edited and fingered by
Maurits Leefson.

Allegro molto. $\text{d} = 96$

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Felix Mendelssohn.

2

2425-2

pp *poco ritard* *a tempo* *cresc.*

3

cresc.

dim.

p *dim.*

pp *leggiero*

2425-3

Rustic Ball.
Bauerntanz.

Paul Kaiser, Op. 4, No. 1.

Lebhaft. (Lively.) $\text{♩} = 60$

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2445. 2

Bells at Eventide.

Abendglocken.

Idylle.

Andante.

Carl Koelling, Op. 348.

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Poco Lento.

melodia *marcato*

con moto

cresc

ritard

2453.4

cresc.

p ritenuto

ff

Tempo primo.

2453.4

PARADE REVIEW.

MARCHE MILITAIRE.

SECONDO.

H. E.

Intr. Tempo di Marcia.

Primo.

Marche militaire.

8

1. 2.

cres - cen - do.

mel. marcato.

1. 2. Fine.

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PARADE REVIEW.

MARCHE MILITAIRE.

PRIMO.

H. E.

Intr. Tempo di Marcia.

Solo.

ad lib. *ppp* or *mf*

f

ff

Marche militaire.

mf

8

1. 2.

cres - cen - do.

8

ff marcato.

p

ff

p

mf

8

1. 2.

ff Fine.

8

* To obtain a particularly good effect, begin *ppp* and gradually increase, reaching the climax in the second part of the Trio; then again diminish.

12 *Trio.* *SECONDO.*

f militaire grazioso.

poco a poco cres- cen- do. *poco a poco decresc.*

f

2d time D. C. al Fine.

Primo. *ff.* *ff.* *Primo.* *ff.* *ff.* *ff.*

ff *fres- cen- do.* *Trem.* *D. C. Trio.* *ff.*

13

PRIMO.

Trio.

p militaire grazioso.

poco a poco cres - cen - do. *poco a poco decresc.* *l.h.* *r.h.* *l.h.*

mf

f *2d time* *D.C. al Fine.*

mf *ff* *mf* *ff*

Secondo. *p* *Secondo.* *mf* *cres - cen - do.* *D.C. Trio.*

The Trio, especially the first part, needs particular care to produce the fitting effect. Keep strictly to the tempo as well as to the dynamic marks.

Moorish Dance.

Mohrentanz.

Vivace.

Paul Kaiser, Op. 4. No. 2.

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THE MAIDEN'S SONG.

English version by W. J. B.

MÄDCHENLIED.

Erik Meyer-Helmund.

Allegretto.

Dear-est moth-er mine do not re-prove me That I sought the grove so shad-y
Mut-ter, Müt-ter-chen, ach sei nicht bö - se, dass ich in den Wald ge-gan - gen,

O how bright-ly shone the sun a - bove me Hap - py birds burst forth in sing-ing.
Mut-ter, Müt-ter-chen, die Sonn'schien hel - le und die klei - nen Vög - lein san - g'en!

Ah!
Ach!

Dear-est moth-er mine do
Mut-ter, Müt-ter-chen, ach

not re-prove me I will e'er thy word o - bey — O how bright-ly shone the sun a - bove me
sei nicht bö - se, will dir stets ge - hor - sam sein — Mut-ter, Müt-ter-chen, die Sonn'schien hel - le

But-ter-flies did flit to and fro so gay.
Schmetter-lin - ge kos - ten im Son - nen-schein!

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I must e'en con - fess un - to thee My be - lov - ed
*Und ich muss es dir ge - ste - hen mei - nen Lieb - sten*found me there Oh a brave young hunt-er is he All my heart is his for - c'er,
fand ich dort; 'sist ein jun - ger schmucker Jä - ger, au ihn denk' ich im - mer - fort!

a tempo.

Ah! Dear-est moth-er mine do
Ach! Mut-ter, Müt-ter-chen, ach

rit.

a tempo.

not re-prove me I will e'er thy word o - bey — O how bright-ly shone the sun a - bove me
*sei nicht bö - se will dir stets ge - hor - sam sein — Mut-ter, Müt-ter-chen, die Sonn'schien hel - le*But-ter - flies did flit to and fro so gay.
Schmetter-lin - ge kos - ten im Son - nen-schein!

rit. molto.

a tempo

The Owld Plaid Shawl.

Words by
Frank A. Fahy.

Elinore C. Bartlett.

Moderato con spirito.

Not
Oh

far from owld Kin - var - ra, in the mer - ry month of May, — When
some men sigh for rich - es, and oth - ers live for fame, — And
birds were sing - ing cheer - i - ly, there came a - cross my way, — As
some on his - tory's pa - ges hope to win a glo - rious name; — My

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if from out the sky a - bove, an an - gel chanced to
aims are not am - bi - tious, and my wish - es are but
fall: — A lit - tle I - Irish Cal - lin in her owld plaid
small: — You might wrap them al - to - geth - er in her owld plaid
shawl — I court - eous - ly sa - lu - ted her: "God save you, miss," said
shawl — I'll seek her all through Gal - way, and I'll seek her all through
I, — "God save you, kind - ly sir," she said, and shy - ly passed me
Clare; — I'll search for tale or ti - dings of my travel - er ev - ry -

Off went my heart a - long with her, a cap - tive in her
 where, For peace of mind I'll nev - er find un - til my own I'll
 thrall, Im-prison-ed in the cor-ner of her owld plaid shawl. Off
 call - That lit - tle I - rish Cal - lin in the owld plaid shawl. My
 went my heart a - long with her, a cap - tive in her thrall, Im -
 aims are not am - bi-tious, and my wish - es are but small, You might
 prison - ed in the cor - ner of her owld plaid shawl!
 wrap them in the cor - ner of her owld plaid shawl!

Patrol of the Musketeers.

Ronde des Mousquetaires.

Edited by Carl Hoffman.

G. BACHMANN.

Allegro.

misterioso.

p

grazioso.

p

22

f

pp

ff

mf *crescendo*

grazioso.

f

Fine.

leggiero.

p

ff

f

ff

agitato.

mf *crescendo*

marcato il basso.

sempre staccato.

p

f p

dim.

delicato.

(pp) parallel

pp

p

f

D.C.

The Rosamunde Air.

Schubert, Op. 142, No. 3.

Andante.

LOCAL ORGANIZATION OF MUSIC TEACHERS.

BY CHARLES W. LANDON.

THAT music teachers can work together is proven by the many conservatories, music teachers' associations, and clubs of music teachers. (There is a widely spread opinion that music teachers can not work amicably together, although this idea is largely confined to the general public.) Yet organization is but begun. There is strength in union. When teachers know one another better there is less of professional jealousy. They find much good in one another upon a better acquaintance.

One of the advantages of organization is the cultivation of a better musical taste in the public. This is accomplished through recitals and concerts and by agitation—that is, lectures, and by all the members following certain lines of musical conversation among pupils and friends. For instance, the thinking musician is more anxious to hear a certain artist of whom they have read, than to hear the music that the artist performs. If the same artist should return after a few years, with greatly increased powers of interpretation, and they are informed of the fact, they yet will not support the second concert well because they "have heard him once." The writer was walking on the principal street of his town, and passed a show window in which there was a display bill of a celebrated pianist. A lady, just then passing, said to a friend: "Shall you go to that concert?" "No, I heard him two years ago," was the answer. In the same town, a year later, was a show bill of the Sons' Band. One lady says to another, "Shall you go to the concert?" "No, I heard them in Washington last year." This is but a sample of an almost universal feeling among people who are not really musical. They are more interested in personality than in music, finding their pleasure in a satisfied curiosity regarding an artist rather than in the compositions performed by that artist. The remedy is in the hands of music teachers, if they will only combine, talk this idea up with their pupils, patrons, and musical friends, and get it exploited in their local newspapers. This will teach the public that music is more than the artist; that the great composer's works are more than a noted artist's interpretations.

Associated music teachers can work together to secure well-known artists, by each inducing his friends and pupils to take tickets. The educational value of good concerts is not generally understood, fully appreciated or realized, even by teachers of experience. Art depends upon ideal models. No hard-working teacher can keep up sufficient practice for recital-giving upon an art-plane. Hence the absolute necessity of frequent recitals by first-class artists. This is an impossibility without financial support, which is best secured when all the teachers of a town work together.

There are many professional details than such an organization can work upon to the advantage of all. Uniformity of length of lessons, certain rates an hour, each teacher fixing his or her rate, and then pledging to stick to it, not lowering rates to compete with some other teacher—these are worthy objects to work for. Uniformity regarding lessons lost or missed, as to charging for them or not; rates of discount on sheet music and books to pupils, are other subjects to agree upon. Small as these may seem at first thought, they often prove turning-points with some patron who must count every penny. Free singing and playing at local meetings of all kinds, unfortunately, habits in some towns. The artist or teacher who lives by music should receive a fee for his time, preparation, and education, as well as his hour's effort. Choir singing and leading and organ playing are other points worthy to be discussed. Efforts might be devised to discourage clerks, bookkeepers, and others who make a living outside of music, and the sons and daughters of the wealthy, from applying for such places. Let church committees learn that professional work belongs to the profession.

The members should meet once a month and render a musical program, perhaps with the assistance of pupils. There should be a by-law regulating the number of pupils any member might bring into programs. If there is a music store in town, the meetings might be held

there, thus securing the use of two pianos at a time for giving arrangements of concerted music. This is of great value to pupils living remote from musical centers. At these meetings essays on teaching and on musical subjects could be read. There is also much fine music for organ and piano which could be used at the meetings to good advantage.

Every town has some narrow-minded teachers who would not join such an organization. But the fact that they are afraid openly to compete with the other teachers of the town would hurt them more than joining. The public perceives that they fear to expose their old-fogeyism and their musical ignorance in the meeting of the organization. The musical public would be quick to recognize this feature of the association's work and usefulness. One thing will always be necessary, that is, to make the association helpful to the public, and not in the least allow public feeling to become antagonistic to it and its aims.

The members would soon discover that there is more than one way to make pupils learn well; that there is more than one way to do many things; and that the ways of other teachers are as good as their own, perhaps even better. Having discovered how one other teacher does good work, they will appropriate their discovery and apply it in their own teaching methods. It is always wise to know and appreciate the strength of the competitor that we must meet, and the association will give needed help here, as well as extend needed help in the nited front, regarding all musical interests of the community. A truly musical community is a profitable and useful field for the active music teacher.

STEPPING-STONES.

BY HARVEY WICKHAM.

In a recent article (see *THE ETUDE* for March) I had occasion to mention the subject of Stepping-Stones. What

I had then in mind was such universally recognized aids to progress as industry, opportunity, and talent.

I may discuss these at length some future time, but I wish now to speak of things less generally understood, and when I mention them in this connection you may be inclined to take me seriously; but wait till the end. The three great stepping-stones, then, are Stupidity, Criticism, and Failure. Let us consider them in their proper order.

STUPIDITY.

Stupidity is a marked unfitness to new ideas. It has done man great service by nipping many a false doctrine in the bud, but as it has in capital measure retarded the march of truth, it can claim little indulgence on that score. It is not until overcome, that stupidity can be regarded as an advantage to the person involved, but overcome it may be, as easily as half-fishes; and then one has a wonderful insight into the workings of other unenlightened minds. How can he who has never been in the dark have sympathy for the blind? How can he who thinks to a phenomenally responsive nervous and muscular system, has acquired a technic almost without effort, have patience with the plodding ignoramus? Let such an one confine his labors to his brilliant young congener, leaving the average pupil in the hands of those who, by long study, have quickened sluggish brains and by arduous practice have subduced unskillful hands. Those who know every single stone in the road, from the fact that they have dashed their own feet against it, make the ideal pilots for after-comers. The Mercury who, on the wings of genius, has skimmed leagues above the ground, cares nothing for the mediocre, not having had the advantage of once being commonplace himself.

In another and truer sense is stupidity a stepping-stone—namely, when found in others. It may have been slow to start slow of wit, but if we are to penetrate the diallard with education, we must have struggled long past the slow stage. It takes more ingenuity to explain the major scale to John Jones than to expound an entire system of occult philosophy to John Ruskin. The only teacher who is universally successful is who has mounted to the highest rung of proficiency by short steps. The virtuoso who is, is usually a fit teacher for

the virtuoso who is to be; but not a good pedagogue in an all-around sense of the word.

CRITICISM.

Criticism is a bitter pill most wholesome for the mind. The bias of self needs to be constantly corrected by the right line of public opinion. There is opinion and opinion, however, and it must not be forgotten that the opinion of a wise man outweighs that of all his inferiors put together. Criticism is one of the most precious and rarest things of life, while mere fault-finding is a worthless and common error of ignorance as ill-bred. Unmitigated praise is equally useless, for, if the mind is sincere and comprehensive, it can describe nothing as perfect. But how one dreads to be stripped of all his artifices and deceptions and stand naked in the light of truth! But he who would mount must first see the heights above him. One who fancies himself upon the high-crest does not take another step.

Some of the best criticism comes from the lips of what are known as plain, common-sense men and women. They know how to sing and care less about the technicalities of art. They can not tell how well you play on the piano, but they know how well you play upon the heart-strings. A Rubinstein will give you credit for every difficulty you have overcome. The common-sense man recognizes only the effect you have produced. In many ways he is harder to please than the former, for it is harder to make music than to execute difficulties. Because the common-sense man sniffs at your Beethoven and Chopin, do not assume superior air so hastily. In all probability he is right. Presumably you are more at home with Beethoven and can elicit more real sentiment from his pages than from the great classics. It takes an artist to make the classics palatable. Let him step to the instrument, and the dry toccatas and sonatas suddenly breathe with life. Why I have seen a whole audience, for the most part composed of mantristic, common-sense people, too, listen with tears in their eyes while von Grashoff played the Opus 96 of Beethoven.

The third and most valuable kind of criticism comes from one's self. It is so cheap that it is a wonder that most of it is not in daily circulation. The criticism of a savant costs from five to ten dollars an hour. That of the general public is often more expensive still, as their communication carries with it dire consequences. Learn to handle yourself without gloves then. Be the author of your own most caustic reviews. You will thus have little to fear from failure; though even failure, as we shall now see, has its uses.

FAILURE.

Everybody is destined to make certain mistakes, just as they are nearly sure to have certain childish diseases. The latter have the agreeable quality of being their own antidote and of garrisoning the system against a second attack. Moreover, the earlier in life they occur, the less danger attends them. Fortunately, all this is equally true of mistakes. "Only a fool," to quote the adage, "makes the same mistake twice," and though this may be a trifle exaggerated, it is certain that he who persists in the same round of error is far from being a Solomon.

The sooner a mistake is over and done with, the better. For example, every one is likely, at least once in his life, to attempt more than he can perform. Is it not better if this happens at some insignificant recital, at the outset of a career, than at the great metropolitan debut, when the business of years is at stake? Experience is dearer every year we delay to take it. The novice should therefore plunge into professional life at the first opportunity, and if no opportunity is forthcoming, one should be made. Montaigne lamented that the laws forbade a youth to undertake the work of a man until so many precious years of life had been frittered away in preparation. The tendency of the age is in harmony with the sentiment of the great Frenchman. Children do to-day what would have puzzled their elders two generations ago. Make your failures now. By the time you are thirty the world will expect you to succeed.

The latest and direst failure, however, may be made a stepping-stone if one has the virility to rise above it instead of being crushed beneath. It is not failure, but discouragement, which is to be feared.

THE ETUDE

SUMMER TEACHING.
AN EXPERIENCE.
BY FRED A. FRANKLIN.

ARTHUR FREDERICKS was seated in his studio, near the close of the teaching season in June, ruminating on the experiences of his first year of actual work. Had he been successful or had he not?

His pupils certainly played well, but as he thought of his limited bank account, and of the pupils who had already stopped for the summer, and of others who would soon leave for the mountains and watering-places, it occurred to him that, financially, at least, he was not a brilliant success.

What should he do? He had barely enough money left to carry him over another month. He must manage to make a living and keep up appearances until his pupils returned and resumed work in September.

There seemed no hope for summer work in — the small city in which he had east his fortunes. While he sat pondering over his affairs the door opened, and a heavy voice called out — "Hello, old man! Why so blue? Anything gone wrong with you?" The newcomer was his friend, James McIntire, a prosperous young lawyer, active and alert in all business matters.

"Oh, no, Jim, nothing at all," answered Arthur, "except that my pupils are all leaving for the summer, and I am about out of funds, with no prospects for more until September."

"Well, that is tough; but you mustn't get in the dumps about it. Get up and get a hustle on yourself, and something will turn up."

"Oh, yes, it's easy enough for you lawyers to talk when you work the year round, with a chance for a big 'rake off' every time you get a case. Just trying music for a while and you'll find out the tough side of life."

"My dear boy, don't you fool yourself; I had the worse kind of a time even to get enough to eat the first year. If you have made a living your first year, you have done remarkably well. But cheer up, and we will see if two heads are not better than one, especially as one of them is on a lawyer. Can't you get any summer pupils?"

"No, there is no chance here. It seems as if everybody is going away."

"What's the matter with the country, then? You know this is the time of the year when the farmers have plenty of money, and you might do worse than to give them a trial. I have some friends at Smithfield, and I will write them and see what the chances are out that way. I'll come up again after I have heard from them."

In a few days the lawyer walked in with a letter in his hand.

"Well, old man, here is good news for you," said he. "I have a letter from a friend in Smithfield, and he says he is positive that he can get you a few pupils, at least. The only trouble is that there is no railroad out that way. And living here would eat up all the profits."

"Oh, I'll fix that all right; what's the matter with my wheel?"

"Why! that's so, I never thought of that. It's only ten miles, and you can ride it easily on those good roads. I would go out to-morrow and look around, if possible."

The next day, bright and early, Arthur got out his wheel and started "to do the Mudville," as he termed them.

He was somewhat surprised when he met the lawyer's friend, to find, not a "Hey Bube" as he expected, but a well-dressed young man, whose conversation showed careful training and education.

"Well, Mr. Fredericks," said he, "you are the very man we are looking for. Our people, many of them, are anxious to educate their children in music, but it is so hard to get to town regularly for lessons that very few are able to begin work. I will go with you and introduce you to some of my friends, and we will see what we can do."

To make a long story short, before the close of the day Arthur had enough students for a good day's work, instruction to commence the following week.

As he was able to teach both piano and violin he had but little difficulty in securing his class, and his expenses being "nil," he could expect to make a very fair profit.

He continued his weekly trips during the whole summer, and had many pleasant experiences. A number of his pupils were young farmers, who would come from their work in the fields to take their lessons.

At first he had slight hopes of successful work with them, but later was surprised to see the enthusiasm displayed. One of his pupils was a typical "country fiddler," who held his bow about six inches from the frog, as if that part of the bow were a superfluity, put there merely to be in the way, and placed his violin against the lapel of his coat, instead of under his chin.

The amount of work necessary to give this fellow a fairly decent position was something dismaying to contemplate, but finally he accomplished it.

At the end of the summer, between his country class and a few town pupils who stayed with him, he had made a very fair living, and was also much improved in health, and, so, better prepared to start on his winter's work.

He had enjoyed particularly the ride in the cool, bracing air of the early morning, while the trip home-ward after sundown was a pleasant relaxation from his day's work. Toward the end of the summer his friend, the lawyer, stopped at the studio to inquire as to the success or failure of his summer's work.

"I tell you what, Jim," said Arthur, "this country work heats the seashore. I feel like a fighting cock and, besides, have a little money ahead. Some of my pupils have become so much interested in their work that they have decided to come to me to continue their lessons this winter. So I consider that I have spent a very profitable summer, and have you to thank for it."

STRAY THOUGHTS.

BY E. A. SMITH.

Doesn't know what music is? Well, where's the philosopher who can make answer?

Musical! Why is that realm into which only those who can most deeply feel are allowed to pass?

Sympathy dwelt there and inspiration too. Intelligence reigned there and the emotions held high carnival.

It is not a score of notes a second maketh music neareast.

It is the soul, the spirit thrilled, though it were but a single tone — this maketh music dearest.

Doesn't know what music is?

* * *

Thoughtlessness is the one great curse of art; more errors are committed because people do not think than for almost any other reason. Surfaces are skimmed because that is easy work, but to delve and dig among the rocks and crags and gather knowledge and skill through the medium of careful and earnest striving, that is the garden in which genius thrives and the stepping-stone which so often prevents talent from becoming nothing less than genius.

* * *

The classic is the basic structure that should underlie the serious study of any art. The classic is an anchor of strength that gives character and stability to every form of art; but for it would rise little higher than the shuffling of feet. With its crystallized purity of form it will always remain as a type of the highest excellencies of art, in its endeavor to enshrine the nobleness of tumult thought in perfect form. The classic in music requires as much concentration as the classic in literature, or as the higher mathematics. There are but few people in this country who can follow theoretically or analytically intellect must have been required to compose a work so colossal that it requires months of study by the average student before he can understand and master it! To best appreciate the new, we must ever turn to the old.

To make a long story short, before the close of the day Arthur had enough students for a good day's work, instruction to commence the following week.

A BANEFUL INFLUENCE.

THE PUPIL'S PIANO.

BY SUSAN LLOYD BAILY.

PARDON a personality from a teacher's note-book. The piano in my studio is a very fine "grand," perfectly new and kept in excellent condition. I had been for some time much puzzled to account for certain defects in the playing of my pupils. I used all devices of which I had any knowledge, both old and new, to overcome these difficulties, remedy these defects, and bring the result I wished.

In several pupils the trouble was a faint and colorless touch; in another, a curious jerk of the finger in descending that destroyed any possibility of legato; in another, the habit of hanging with the whole arm, under which my piano groaned and wailed; and so each one seemed to have some peculiarity of touch which my work was not correcting as it should.

The persistency of these troubles annoyed me unceasingly. Just as I had reached the conclusion that I did not know how to teach, something happened. On account of repairs, it was impossible for me to occupy my studio for just one week. In that week I arranged to give as many of the lessons as possible at the homes of the pupils.

The first lesson was a revelation to me. This was given to one of the weak pupils with a hanging touch. Her piano was an upright, with no tone in the upper register, and a growl in the lower, while the middle sounded as though under the perpetual ban of the soft stop or some other quenching arrangement.

No wonder the weak hand failed to do the work, and mashed in and doubled up in the child's effort to produce sound enough to tell whether she struck the right key or not.

The next was a colorless pupil. The keys of her piano fell almost if she looked at them. No muscular effort or exercise of will-power was necessary for her to make an accent or a "f." Consequently, her strength and sense of values could not grow, as she had nothing to exercise them upon.

Next came the one who never knew when she struck a false note. No wonder, her piano was so out of tune I could not tell when she struck a right one.

Then came the young lady with the persistent staccato. Her piano was the same "square" her mother had practiced upon in childhood, and it excelled in that exacting secondary action of the key which all who have experienced will recognize at once. That is, a steady pressure would not depress the key sufficiently to produce the tone, but when the key was half way down a vicious little thump of the finger was needed to flush the work. Strange to say, this young lady, who was a most faithful student, succeeded in producing upon her own piano the singing effect she failed to obtain from my perfect instrument.

And so, through all my week's journey, in no case did I fail to find the cause of anything abnormally incorrect in my pupils to be due to the pianos upon which they had been nothing less than genius.

* * *

Hegel says: "It is one of the limitations of music that it holds no relation to reason. Music is entirely outside the sphere of reason. The latter begins to act only when it is furnished with distinctly formulated conceptions, or thoughts, and these are not found in music. Reason and music, therefore, have nothing in common with each other, but belong to different departments of the soul. Music goes in with sense perception, and addresses the feelings directly as such. It can give us a prolonged action of the soul, an emotional history, and in this is its great superiority in spirituality to other forms of art. The proper sphere of music is to portray the progress of the soul from grief or sadness to comfort, joy, and blessedness. This it can do with an intelligibility entirely its own. Whatever is bright, tender, joyful, daring, noble, music expresses with peculiar force. It is the art of the ideal sphere of the soul, the sphere into which sin and its consequent sufferings have never entered. Evil is outside of its pure providence."

THE ETUDE

MISCELLANEOUS PROGRAM BY AMERICAN COMPOSERS.

BY W. S. B. MATHEWS.

born in Berlin, has resided in the United States for nearly thirty years. He is essentially American. The two romances represent the most serious side of his work, in addition to which I have put on that very popular little scherzo, "Spring Song," and a very pleasing pair waltz.

Mr. William Sherwood, the distinguished pianist, is not generally known as a composer, but in any other country than this his strong tendency toward composition would have found encouragement, and he would have been well known and probably as distinguished in this department as he is now in playing. I have placed Mr. Sherwood's compositions last because they are the strongest of any in the list, and also the most difficult; when well played they are very effective and deserve to be better known than has heretofore been the case.

The songs upon the program represent two other composers. At the head of the list are placed some highly impassioned compositions by Mr. George W. Chadwick, of Boston. Mr. Chadwick is one of the most accomplished of American composers. From this set of songs, called "Told in the Gates," selections are to be made at the convenience of singers.

The collection, as a whole, is one of the most remarkable for recent times. It would be difficult to find twelve equally stirring songs in the whole repertoire.

Mr. Edgar Stillman Kelley was born April 14, 1857. He is a native of Wisconsin, and was formerly a pupil of Mr. Clarence Eddy, after which he studied in Stuttgart. He has produced quite a large number of orchestral pieces, but only a small number for the piano. I believe that dramatic music is his main delight. He is also a lecturer upon musical subjects, bringing to his task a large amount of knowledge upon the subject, and plenty of enthusiasm.

I have here only two examples of his work. The first is entitled "The Flower Seekers," a very pretty and melodious scherzo, having a motto from Chaucer's "Court of Love":

"Fourth goeth al the court, both moote and leste,
To feche the flowers fronde, and branche of leste."

The second is entitled "Confutania," and the motto upon it: "Here is the conflux of the Rhine and the Mosel. This led the Romans to call the city "Confutania." These streams—which rise in regions so remote and are here uniting until they pass into the Rhine—see beyond." "Hasa vos Brechonkai" (Dvorak).

It is a piece in nocturne style with a melodic voice coming in all sorts of forms, a little in the style of the well-known Schumann's "Warum."

Mr. Wilson G. Smith is a native of Ohio, educated under Otto Singer in Cincinnati, and at Berlin. He is a pianist and composer, and has published a very large number of pieces (something like 150), among which it is quite possible more attractive selections could be found than those upon the present program; still, these are the best I know of his. His work is light, melodious, and pleasant to play. The list from Mr. Smith contains several very pretty pieces. The "Valze Menuet," opus 43, No. 1; the "Reverie at the Piano," a sort of song without words; the second, "Polka Caprice," which is very bright and pleasant; and the "Marche Fanastique," opus 73, which is more brilliant and diversified in its style than the others.

"Sister Fairest, why Art Thou Sighing?" a gem adapted for the female voice.

"O Let Night Speak of Me," dedicated to Max Heinrich.

"I Said to the Wind of the South," dedicated to Miss Edmunds. A song for mezzo soprano, beautifully done.

It is difficult to speak of these songs in any kind of adequate terms, because they represent what very rarely happens nowadays: a very perfect union of music and poetry—the poetry for its own part being singularly impressive and provocative of song; and the music, in turn, sympathetic, masterly, and equal to the occasion.

Considered, therefore, from an ideal point of view, as to the poetic expression of musical moods, both alike retaining the deepest and strongest sentiments, nothing lately has pleased so well. All the poems are by A. C. Bates. It is a collection of songs which every American lover of music ought to possess.

I have here three sonnets. The first one is in G minor, a sort of cheerful nocturne, with nice melody about it. The next one, allegro in B minor, is very charming, and the last one is the strongest of all, I think. If a stronger representation of Mr. Kroeger's art is desired, his first suite for the piano can be taken.

Mr. Ernest Liebling is better known as a teacher and pianist than as a composer, but it has been good fortune to win high commendation for the few works he has published. He made his studies in composition under the late Heinrich Dorn, the same who was the master of Schumann in composition—though this may be no more than a coincidence. Mr. Liebling, although

Wilson G. Smith:
"Valze Menuet," Opus 43, No. 1.
"Reverie at the Piano."
Second, "Polka Caprice."
"Confutania."
Homer A. Norbi, song:

"Twilight."
E. R. Kroeger:
"Sister Fairest," Third, and Fourth Sonnets.
Emily Litella:
"Home Dramatique."
"Spring Song."
Madeleine Waltz.
Geo. W. Chadwick, songs:

Wm. H. Sherwood; "Romance Appassionata," Opus 8.
"Gypsy Dance," Opus 10.
"Masurka," Opus 6.
"Scherzo Caprice," Opus 9.

DRUDGERY MADE INTERESTING.

BY G. P. ANDELPINGER.

THE best teachers are those who can learn something from some one else; for, even allowing that "experience is the best teacher," it would be well to occasionally profit by the experience of another,—a difficult thing, I acknowledge, but well worth an effort.

"A word to the wise is sufficient;" and may I, from some long and varied experience, caution some of the wise young instructors in musical shooting gallery, where they are to teach the young idea how to aim at, if not to hit, the target of musical proficiency? — Do n't aim too high; don't shoot over the pupil's head.

I have found it true so often in endeavoring to accomplish great results we confuse the student by expressions which are so clear to us that we forget that we gained our present knowledge by a very gradual growth.

Aim at simplicity, and be watchful lest the student says "yes" rather than acknowledge that he has not understood your meaning.

Take scale-playing, the bugbear of all beginners; — it is ignorance or the uncertainty of only half-understood difficulties that inspires the fear and dislike of scales; so set yourself to make them clear. Explain carefully the difference between tones and half-tones (and remember that no explanation is satisfactory which does not give the pupil the power of explaining it, in turn, to you). Give the scale scheme 1, 2, 3, 4, 5, 6, 7, 8, showing how the half-tones come in the regular major scale, and then have the pupil write all his own scales (using no signatures) until he realizes the reason for the sharp and flat notes, their inevitability.

I can remember the horror I had of being asked such questions as—"How many sharps in the scale of D?" or "What scale has four flats?" and mentally I had to

grapple several very pretty pieces. The "Valze Menuet," opus 43, No. 1; the "Reverie at the Piano," a sort of song without words; the second, "Polka Caprice," which is very bright and pleasant; and the "Marche Fanastique," opus 73, which is more brilliant and diversified in its style than the others.

Play scales until signature and name are coincident in the mental vision.

"Familiarity" may in some cases "breed contempt," but in scale-playing we may modify that statement to "Familiarity breeds content."

Unless emotion leads to motion, it will become a curse instead of a blessing. The sermon that thrills, or the story that excites sensation but does not drive the hearer or reader to noble action, makes one worse. So if one studies music or listens to it for the personal enjoyment that comes from it, he is living a selfish, base life.

—Classic art does not depend upon beauty; but upon quality; intrinsic, inherent qualities of worth in the work; predominance of idea, value, intrinsic of the phrasing, purity of writing, sobriety of style,—in a word, complete form, harmony in thought, form, and expression.

PROGRAM.

Edgar S. Kelley:
"The Flower Seekers."
"Confutania."

THE ETUDE

LOUIS KÖHLER'S NOTES ON PRACTICING.

Freely translated by E. VON ADELPHO.

II.

DIFFICULTIES may be purely technical, they may be mental, and they may be both technical and mental. Consecutive thirds, sixths, or octaves may be the former, polyphonic formations and rapidly changing modulations the latter.

Some difficulties require, so to say, several "conquerings," for it may happen that after the first "conquering" the hand takes "a step back"; but a subsequent "conquering" will not fail to make a lasting impression.

We must know the proper tempo of a piece and approach it gradually, with great caution, for a mere perusal will not always progress. Real progress is the mastering of every difficulty.

Do not undertake too much at once. Do not begin with a new part before the old part is well digested. Then, while you overcome the difficulties of a new part, you study the conception of the old. Advantageous practicing may be compared with mining—not surface-digging, but penetrating into the depths of the soil, repays the labor spent on it.

He who progresses slowly must not play too many different pieces; it may come too hard for him to bring each to a finish. To practice new old pieces is a good change.

Don't deceive yourself by saying, "Oh, I'll get it all right!" when, in fact, you do not get it right. We must "feel" for mistakes and try to find them. To play accidentally correctly is not knowing how to play correctly. *Ten times correct to one wrong*, that should be the right proportion, not the reverse. Musical conscience must tell us whether we know a piece or not.

The teacher is not to be looked at as a personality, but as the pedagogic delegate of art. Whatever the teacher directs, praises, or finds fault with, is caused by the objects—the place of art and its just claims on one side, and the pupil's performance on the other. Through his month the piece speaks to the performer: "Thus I wish to be treated, in that way you can master me," and the sensitive fingers say: "Thus we should be managed, thus directed; then success will surely follow."

Some require more, others less, time (conditions being equal) to accomplish the same results. Peculiar conditions of the limbs, acuteness of the senses, in fact, all musical capacities exert their influence.

Then, individuals differ in regard to time. Some advance rapidly during the first couple of years and then progress much more slowly. Others find it very difficult in the beginning, but after a few years make up rapidly for lost time.

Many are the reasons for these fluctuations of progress. A sudden awakening of latent talent, or love for music, may accelerate, or unfavorable outside conditions may retard it. Besides, physical mutations will often exert a modifying influence.

Praiseworthy is the teacher who can take into account these fluctuations, and select the suitable pieces for his pupil. There are times when sentiment is prevailing, and times when reflection has the upper hand. The first may be favorable for the study of sentimental compositions in which conception is of the utmost importance, while the latter may be most adapted for practicing works of a polyphonic style, or works where a display of technique is indispensable.

It is highly desirable that a certain time be set apart daily for technical and another for mental practice. It is true that one hour consists of sixty minutes, but that hour may be employed in a very different manner; for what to-day may be easily accomplished in one hour, will to-morrow, require twice as much time.

The pupil ought, also, to control his own temper. At times he may not feel in the mood for practicing; yet it must be done, and done well. It takes a certain time to

"remain at practice," viz., not to "go back," but it takes still more time to make progress.

As to the proper division of time, we might propose the following schedule: Let one-sixth of the time be devoted daily to practicing finger-exercises, scales, one-sixth to two sixths to studies; three-sixths to four-sixths to pieces. That is about the right proportion. If a whole hour is too much, divide it into two half-hours; thus children who have to learn many different things (and have but little time to enjoy their childhood) may have practice for half an hour finger-exercises, scales, and chords—then leave the piano to refresh their minds, tired of mechanical work. Another period of the same day they may spend one other half hour on studies, and again leave the piano. But a full hour must be given to the study of pieces. Where such an arrangement is not practicable, the time must be divided still more minutely, so that the daily technical exercises absorb each only from five to ten minutes. Such short exercises may be easily played before and after school, or private lessons.

The pupil may be allowed all kinds of pieces that he wishes to play, and that he is capable of learning. Should he occasionally desire a piece which is too difficult, it will serve him as a good way of testing his powers, and spur him to increased activity, a piece that is too easy may also be of advantage to him, to learn how to play with expression, and add it to his repertoire—his "presentable" stock.

When the student becomes aware of the many difficulties to be encountered he may feel disengaged, and call out: "How much to do still! How much to accomplish!" It will appear to him as if one would attempt to create a sea by the daily dropping of a drop of water, or a mountain by collecting pebbles.

Such is the natural effect of long practice, long practicing on the disheartened pupil; but let him think of life in general. Does it not only require the whole art but also a great deal more besides? Who would lose courage for that and give up music?

Preserve your courage and diligence, press steadily onward, seize on whatever is most important and necessary. There need be no fear but that you will reach the goal.

HOW TO WIN AND KEEP AN AUDIENCE.

There is as much difference between audiences as there is between individuals, and if musicians and others who appear before the public would make them more of a study, there would be fewer complaints of "cold and unresponsive listeners." All entertainers should remember that there is a responsive chord in every audience, no matter whether it is in a church, a hall, or elsewhere.

The first object of the musician, then, should be to find this chord, after which his own magnetic presence and personality will assert themselves, and he will arouse an enthusiasm that will probably continue during his performance if he use good tact and judgment.

As this paper is specially intended for the amateur musician, we shall now direct our whole attention to him.

There are many things to be taken into consideration when searching for the responsive chord alluded to; and, if you do not go along it in the right way, you will never find it. Above all things, before you step upon the platform—no matter whether you appear as a member of an organization or as a soloist—be sure that you have full control of yourself, so as to be wholly at your ease. Make a mental resolve that you are going to win the good opinion of your audience; then enter right into the spirit of your work, taking no notice whatever of your own personality and striving with all your might to be talking about your skill as a performer.—W. H. A. in *"The Metronome."*

—Francesco Lamperti said: "You can learn only when before the public." While the statement may seem a trifle exaggerated, it contains much truth; the player or singer, by frequent appearances in public, discovers himself. He finds the weak spot in his equipment if he is intelligent, sensitive, and honest with himself.

The teacher who knows his business, understands that technique is one thing and the application of it quite another.

Studio work is one thing; but the public appearance, which calls into play the knowledge and skill gained in the studio.

It is to gain the important part of a student's equipment that students' recitals are given, and for the first season the most favorable conditions should be secured.

able to humor their many little whims, and thus will he draw to himself many people who will eventually become his most steadfast friends and supporters, for he will find their responsive chords and will know how to handle them. Of course, every musician will sooner or later come face to face with fault-finders and people who imagine they know how to criticize every kind of performance, from Wagner to the most wretched and commonplace melodies. Here is where your good tact will come into play. Use it for all it is worth.

A musician—professional or amateur—can not afford to let his sensitiveness to assert itself publicly, and he ought to try with all his power to appear interested in his musical work. Another period of the same day they may spend one other half hour on studies, and again leave the piano. But a full hour must be given to the study of pieces. Where such an arrangement is not practicable, the time must be divided still more minutely, so that the daily technical exercises absorb each only from five to ten minutes. Such short exercises may be easily played before and after school, or private lessons.

Experience gives to an observant musician the faculty of intuition, which is a most useful and valuable acquirement; for through it he is able to measure the audience before him almost at first glance, and he is thus given an inkling how to proceed to win and hold the majority of its members. It is not to be supposed that all musicians are people gifted with powers of observation, but they can strengthen this faculty if they make the effort.

A musician should not become disengaged because he does not at first succeed in favorably impressing an audience. As a great deal depends upon the environment into which he is thrown, he must make allowances for each distinctive entertainment. For instance, one must not expect to find so warm and enthusiastic an audience at a church entertainment as at a hall, because the people in the first-named place are under more or less restraint, and consequently they can not enter into the true spirit of the occasion. The musician need not, however, feel that he must give a funeral rendition to his selection, for hymns and dirges sometimes fall flat, even at a church entertainment. Here, again, he must use his tact and judgment, and give something bright and appropriate. All church audiences are not necessarily more appreciative of pathetic and morbid music, although they are inclined to suppress their manifestations of mirth. Should there be but slight applause, it must not, therefore, be taken for granted that the audience is cold and unresponsive.

No one can expect to win the good opinion of his audience if he in any way shows that he considers his own personality of more importance than his art, for self conceit and pompous display are not tolerated in any community where artistic genius is esteemed. You may be sure that you will stand a very good chance of winning and holding your audience if you are modest in your demeanor and thoroughly ardent in your work. Do not neglect the seemingly unimportant details, for perfection is made up of trifles, as we have tried to impress upon you for many years, and when you shall have found that much desired and mysterious responsive chord, you will have no regret for your painstaking care and trouble.

You will have no difficulty in winning and holding your audience if you but keep your eyes open and study the musical art with earnestness and enthusiasm. In doing this you unconsciously give greater impetus to your own hidden magnetic force, and before we are aware you will become a prime favorite, and every one will be talking about your skill as a performer.—W. H. A. in *"The Metronome."*

—Francesco Lamperti said: "You can learn only when before the public." While the statement may seem a trifle exaggerated, it contains much truth; the player or singer, by frequent appearances in public, discovers himself. He finds the weak spot in his equipment if he is intelligent, sensitive, and honest with himself.

The teacher who knows his business, understands that technique is one thing and the application of it quite another.

MARVELOUS MEMORIES.

THE great singers and pianists are constantly called upon to perform wonderful feats of memory. To memorize a rame in an opera or a long sonata is quite different from learning a part in a play, for an opera singer must not only commit words, often in a foreign tongue, to memory, but also the music of the rôle, while the instrumentalist has both the melody and the complicated chords in the harmony of the piece to memorize.

"To correctly memorize roles like Wagner's 'Isolde' or the three Brunnhildes in 'The Ring of the Nibelung' requires the hardest kind of work," said Mme. Nordica, recently. "You must put your whole mind, as well as all your musical temperament, into it. It was not unusual for me while I was learning these roles to spend six hours a day with my répétiteur at the piano—three hours in the morning and three in the afternoon. I study words and music together. I make a point of memorizing a part so thoroughly that I do not have to depend on the prompter or the conductor. A prima donna can sing and act freely only when she knows her role thoroughly by heart."

To the great singers who have been heard in this country have had so remarkable a memory and learned their roles with the same ease as Campanini. He sang Vasco di Gama in Meyerbeer's "L'Africaine" for the first time at the Academy of Music in this city, and the afternoon of the day before the performance he did not know a note of the third act. At the performance the next day he sang the rôle so perfectly as to excite enthusiasm.

Herr Stehmann, of the Damrosch-Ellis Opera Co., is noted for several remarkable feats of memorizing. Called upon this season to sing "The Wanderer," in "Siegfried" at short notice, he learned the part in eight hours. Last season he performed a truly extraordinary feat. Herr Kraus was to have sung the leading rôle in Schawrznitz's "Matswitscha." Twenty-four hours before the performance it was found that he was too ill to attempt the part. Herr Stehmann, who had never seen it, went through the final rehearsal score in hand, but by the time for the performance the next evening he had memorized words and music.

Mr. Bisham, considering that he has been only six years on the stage, has memorized a large operatic repertoire and knows so many songs that he has to keep a list of them in a book.

Plunket Greene, who sings several hundred songs from memory, has a peculiar reason for never singing from notes. His audiences have often noticed that he seems afflicted with nervousness, and have wondered that so experienced a singer should show so much trepidation. While skating he fell and struck the back of his head on the ice. His nerves have never recovered from the shock. Were he to sing from notes the tremor of his hands would cause the music to shake so that he could not sing his singing would be sadly marred. But of all concert singers, the Henschels have the most remarkable repertoire. They sing hundreds of songs from memory, and Mr. Henschel plays the accompaniments to all of them without the music before him.

The famous pianists and conductors have furnished many instances of remarkable memory. Among modern musicians none have approached the achievements of Dr. Hans von Bülow and Rubinstein. It has been said that these two musical giants, if every note of music which were worth preserving had been destroyed, could between them have reproduced every line of it.

Von Bülow often conducted entire concert programs without score and led even Wagner music-dramas from memory. He had memorized all the sonatas of Beethoven and could give a score of piano recitals, striking no less than 1,250,000 notes, each one of which had to be retained in its exact position in his memory. He once, while traveling in a railroad train, read through, for the first time, the score of a Saint-Saëns concerto and in the evening played it from memory at a concert.

During one season Rubinstein played over one thousand compositions, aggregating five million notes. Jascha, Paderewski, and Rummel all have large repertoires, which testify to remarkable musical memory.

An interesting story is told of Mascagni, the composer

THE ETUDE

MISTAKES DO NOT HURT.

SUPPOSE you are asked to walk across a narrow plank spanning a chasm; you become fearful of ill results and refuse. Persuasion, even threats, avail not to move you from your timorous frame of mind. Your progress onward, it may be upward, is checked and you are in despair. But just at that moment appears one in whom you have confidence and says to you, "Why are you so timid? Just make yourself believe me." How happens you know not, but you take heart, fear is dispelled; courage returns under the influence of the strength of will and magnetism of your companion. You gain confidence. Or, take another illustration: The tyro in the gymnasium will not attempt certain feats until a harness is placed under him or a net, until he feels, "If I do fall, I can not be hurt."

Now these illustrations throw some light on the attitude of many pupils toward their work. They are afraid of making mistakes. This temper of mind, so common, is such a very unfortunate one that no teacher should spare pains to eradicate it from the pupil who is afflicted with it.

It is due to several causes. Often—and perhaps most frequently—it is due to vanity. The pupil does not wish to suffer loss of prestige in the eyes of the teacher and so becomes timid for fear boldness should result in mistakes and consequent correction and reproof.

But this very timidity results in mistakes of various kinds. Perhaps it is just to the pupil to grant that some teachers are altogether too severe, and, what is worse, very sarcastic in their remarks to pupils who are so careless or unfortunate as to make mistakes. The result is certain—a timid pupil.

But the thought that it is intended to develop in this writing is that mistakes do not hurt you; they can not give you physical pain, although they may cause mental uneasiness. But that is no more and no less than all of our life experiences. Through suffering we are strengthened. Gold is refined in the crucible.

So, timid pupils, lay aside this unfortunate quality of mind. Go boldly to your tasks. If you have studied faithfully, your teacher will know it and one clearly apparent excellence will excuse a number of faults. If you never made mistakes, you would not need a teacher. You go to a teacher in order to make your mistakes and learn how to avoid them in the future.

Aim to acquire confidence, and that comes from knowing that you are in the right path and doing right. When you play your best and with confidence and you hit a few false notes, your teacher will soon discover the reason for the fault and help you to eradicate it, whereas timidity will so cramp your work and your style that no one can possibly tell what you can do if you should do your best.

Go ahead and make mistakes, but learn the whole lesson from every one. A mistake which you neglect to turn to your profit is worse than a failure—it becomes a sin.

—As teachers of the heaven-born art of music, we have an important mission. Duty calls us to an unmistakable tone from among the vast multitudes of men, women, and children in the lowly places of the valley of earth. Herculean tasks are ours. Let us hold in mind that it is ours to contribute in the largest possible measure to the important matter of disinfecting the world with the divine power of music, the damp, marshy, malarial region of the low grounds about us; to seek to apply music with such intelligent method that the whole lump may be leavened, so that every clod may be dignified and become itself a veritable mountain-top from which some weary and disheartened mortal may gain a larger view of life.

—"Home Music Journal."

—Savages are more demonstrative, but this does not help the ability to make do the thing you have to do when it ought to be done, whether you like it or not; it is the first lesson that ought to be learned, and how early a man's training begins, it is probably the last lesson that he learns thoroughly.

—Never, until thou hast mastered every conceivable difficulty, dream of producing the most distant musical effect.—Charles Anchester.

Vocal Department

CONDUCTED BY
H. W. GREENE

CONVENIENT MAXIMS, FORMULAS, ETC., FOR
VOICE TEACHING.

BY FREDERICK W. ROOT.

IV.

SPECIALITIES. BREATHING.

In my last article attention was called to the fact that public interest is more likely to be attracted by a man with a hobby than by a well balanced "all-around" "genius"; that voice teachers often profit by this fact because they find that the inducement to take specialities are greater than those offered by more comprehensive teaching. This is similar to common experience among doctors. The family physician, who may attend to the well being of a multitude of souls, steering them all successfully amid the shoals, quicksands, rapids, and reefs of the voyage of life, until all reach maturity in good condition, is not the celebrated and highly paid practitioner. His work is too slow and many-sided; it is too full of commonplace details to appeal to the imagination of the public. The most brilliant light in the medical firmament is the specialist whose name is associated with the cure of some particular ailment in some widely known case. All this is to show that celebrated voice teachers may not as a rule induce the three-item formula given in my last article, but that it may be educationally correct nevertheless.

When I see some ardent young voice teacher newly come from one of the great specialists abroad, and advertising to teach his or her method, I can not but feel sympathy for him in view of the disillusionment and disappointment he must pass through if he is to become really successful.

This limited formula, which he has obtained at such great expense, and which he brings home with so much exultation, will do very little for the rank and file of the pupils among whom he must spend his days—a class of pupils of which the specialist from whom he obtained his formula knows little or nothing. Sometimes a young teacher who is thus brought down to hard pan in his professional career finds it necessary to go to help to some bumbler authority than the foreign specialist,—some real educator nearer home, who has worked out the problem of music teaching among the masses of his countrymen. It very often happens that he here finds exactly what he needs to finish his equipment, and make it meet the conditions which surround him; but still, for reasons which it is not hard to outline, he still professes himself a pupil of "the great X," and upon his announcements we shall still find him giving advice to the glittering formulas which he brought from abroad.

It is undoubtedly true that teachers as often err by trying to introduce too many topics as by not being broad enough in their scope. The training of the voice is slow at best, and one should introduce into the work only that which is immediately needed. A discursive method which spends time upon a host of collaterals is ill-advised when there is a crying necessity for breath and tone and compass, and the fundamentals generally. Then, too, a teacher may give particular emphasis to items which are quite secondary. I have often observed this. Teachers become so interested in a certain form of phrasology, or a certain way of introducing a subject, or some other item of the work, that they fail to see its true relation to the whole, and so waste a great deal of time upon it. A well-equipped teacher will have all the items of his subject clearly in mind and well classified; he must rely upon judgment and experience to use these to the best advantage, and he should not allow himself to become too much absorbed in any one of them. The object of these articles is to state as clearly as may be the principal ones of these items, and to that end we will

give a somewhat more minute attention to the three departments which are involved in the best voice production.

With regard to the first item, the management of the breath, little need be said here; for nearly every one includes this in whatever formula he advocates. I have, however, talked with eminent teachers abroad who lay no stress at all upon breathing. One of these was a very successful teacher of Munich, highly valued by Americans. Another was one of the Professors of the Milan Conservatory, one who might have been expected to feel in an especial degree the Lamperti influence in this item of the formula. The subdivision of the department of breathing which is less likely to be understood is that regarding the restraint of breath during vocalization. If the strong muscles which compress the lungs are allowed to exert themselves for the expulsion of the breath, the smaller muscles of the larynx, whose office it is to oppose the breath and so turn it into vibration for voice, are sure to work too rigidly, and therefore faintly; whereas, if the breath be held in the lungs and supplied to the throat with no greater pressure than the larynx can respond to flexibly, the placing of the voice is a much easier and more accurate operation.

The term "breath-support" is a very misleading one. If the singer has a full breath, and with strongly vitalized breathing muscles begins to sing, he is likely to feel that the effort made in connection with the breath is the principal factor in his vocalization; as if the tone rested upon, or were supported by, the breath. The facts of the case are these: The vocal process in the throat is likely to take place correctly in proportion as it is not supported; that is, interfered with, by the breath. Some breath pressure is necessary, but that takes care of itself; it is the opposite of breath pressure which must be practiced. The support to a tone from this source consists simply in the fact that the breathing muscles mind their own business, and so hold the breath that the throat is not obliged to help them to do it. The beginner in voice culture, especially he who acquires his knowledge by reading, is likely to mistake the term breath-support to mean that which is detrimental to the voice. Some of the most successful teachers of the day are those who have much to say about breath-support, or "singing on the breath," or who even describe the tone as "starting at the pit of the stomach," or "at the diaphragm," or, "at the abdomen." Another of their phrases is "drink the tone in as you sing," or, "draw the tone toward you." Much of this phrasology is misleading, or, from a scientific standpoint, absurd; but where it is coupled with practical, effective work in breath restraint, where it results in subtracting superfluous effort from the throat, it does no harm and answers the purpose.

(To be continued.)

CHOOSING A VOCAL TEACHER.

BY F. W. WODELL.

SOME years ago a brilliant and witty New York newspaper man published the "Confessions of a Musical Journalist." In the course of the series the writer detailed his extended and ridiculous experience in endeavoring to cultivate his singing voice. Whether the "confessions" were genuine or not, the experiences relate were not at all impossible, although one wondered how an apparently intelligent and sensitive gentleman could have been induced to go through some of the nonsensical exercises prescribed for him by various masters. Every now and then some one would come forward with a similar story of absurd vocal gymnastics, long practiced, with injured voices and blasted hopes as a reward.

What seems to be needed is a larger use by vocal stu-

ents of what is known as "common sense"; just plain, every-day, matter-of-fact common sense—that quality in men and women which makes them pause, consider, test, compare, weigh dispassionately and impartially that which they are asked to accept and act upon as truth.

It seems to the writer that aspirants for vocal fame frequently leave common sense behind when making a choice of a teacher. A tree is known by its fruit. This is a common-sense guide in the search for a teacher. Remember, however, in justice to some young trees of first rate quality, that it takes time to produce perfect and fully ripened fruit. Where is the common sense in selecting a man as a vocal teacher only because he "sings" beautifully? He may be unable to impart his knowledge. There is an art of teaching, as well as an art of singing. Shall one choose a man as a teacher merely or chiefly because he is handsome, or has fine apartments, or moves in good society, or talks or writes fluently, or has a "pull" on music committees and concert-givers, or adverteises "specialty," or for a dozen other reasons, none of which has, necessarily, any relation whatever to his ability as a genuine teacher of voice production?

What is the answer of common sense to these questions? Singing is an art. It is not, therefore, in a sense, natural to man, and must be learned. Yet, ordinary common sense should cause the vocal pupil to suspect the teaching which, faithfully followed, causes a forced, unnatural use of the body, and sets up abnormal conditions. It should not take long for the common sense pupil to discover that vocal exercises that cause or aggravate bodily ailments, or leave the throat tired and voice husky, are erroneous, injurious, and to be discarded. Common sense says that the voice should be expressive, colorable. Yet pupils who dislike guttural, nasal, and palatal tones go on, day after day, practicing exercises which help to fix those qualities, or colors, on the voice.

Faith in the teacher is necessary, and must obtain if there is to be success. But it should not be that sort of blind faith which precludes the exercise of common sense. Vocal pupils are justified in asking of the modern, educated teacher of singing, "What?" "Why?" "How?" If the teacher is a good one, a strong one, and he does not know, he will frankly say so. The weaker man will dodge the question with a beautiful generality. And these questions should be respectfully repeated, particularly the "How?"

We learn by doing, but "do as I do" is not the beginning and the end of good vocal teaching. The pupil may, perhaps, properly be asked to wait for the "Why?" but the "What?" and the "How?" set forth in an intelligible, consecutive manner are what he pays for and are his right. Common sense says that when he does not get this, it is time for a change of teachers.

* * *

DO NOT TAKE TOO MUCH BREATH.

BY HORACE F. DIBBLE.

The above title may seem a little unusual, as most beginners in the study of the art of singing appear to suppose that it requires a great deal of breath to make a tone. But to such a one I would emphasize the instruction, "Do not take too much breath"; and I might change the phrasology and say, "Only take a little breath."

What is meant by the above direction is don't overload yourself with breath, as many do. One never does this in speaking; why should it be done in singing? Have you ever been forced to think of controlling your breath when speaking? Of course not. You can speak by the hour and never think it necessary to take breath, because you do so unconsciously at the end of every phrase or sentence; merely replacing, in so doing, the small amount of air which you have just used. You are talking on what might be called an even lung-full of air—viz., you have never either completely filled or emptied your lungs.

When a beginner is asked to sing, he almost invariably takes into his lungs about as much air as he can retain. In such a condition he could not speak comfortably; and why, therefore, should he expect to sing

or produce a musical tone? It may be said, "If he starts with a comparatively small amount of air in his lungs, he will not be able to maintain a tone." We mustn't let him be. When properly used, it takes only a small expenditure of air to make tone, and a singer with his lungs only comfortably filled will not have that suffocating feeling which causes him to exert overpressure in his lungs.

Remember that it is not the air coming out of the mouth which produces tone. The less air coming out of the mouth (other things being equal) the better the tone.

Tone is produced by pressure of the column of air in the windpipe against the vocal bands in the larynx, and these vibrations are communicated to the air in the cavity of the pharynx and mouth, which assist in the vibration; enlarging, amplifying, and qualifying the tone according to the size and shape of the mouth, and these vibrations are then communicated to the external air. And when tone has been properly produced, the only air which comes out of the mouth is that which has been used in causing the vocal bands to vibrate, and in forming consonants when singing words, and more air escaping will cause the tone to sound dull.

Starting with the lungs only comfortably filled, a singer will find it possible, with a throat perfectly relaxed, so far as his voluntary muscles are concerned, to hold a tone for a long time, because at first he will not be tempted to overblow the tone and thus waste the air; and, later on, when it seems that nearly all the air in the lungs is exhausted, he will find that by what I call "pulling up from beneath" he can draw on a reservoir of air which he rarely uses.

This, from a health standpoint, is a good thing to do, as it takes from the lungs air which is charged with carbonic acid gas and replaces it with fresh air.

I believe that taking too much breath before a student has gained control of his breathing apparatus is a cause of throatiness. For when a singer "fills up" and attempts to sing, he finds it difficult to control the escape of air by means of his respiratory muscles, and so without intending to do, or because he has been improperly taught and does not know that it is wrong, he progresses to tighten his throat, so as to help hold back the outward rush of air.

Of course, I do not want to be understood from the foregoing that a singer should not fill his lungs. He should practise deep breathing. There are times when, in order to sing a long phrase, a singer needs all the air he can get into his lungs. Besides this, the habit of deep breathing is more conducive to good health than one would imagine until he has tried it.

Perhaps one of the best exercises for this purpose is to fill the lungs and hold the breath for a moment, taking care that the breath is retained entirely by the use of the muscles of respiration, and not by contracting the throat; and then whisper some short sentence over and over, using as little breath as possible in so doing, until the air in the lungs is exhausted. If this is properly practiced, there will be no sense of fatigue in the throat, but the tired feeling will be in the respiratory muscles in the body.

One who has never done anything of this kind, and who will faithfully practise this or a similar exercise every day for a few months, will be surprised at his increase of chest measurement and general good health.

It is impossible to teach singing by an article of this kind, as the teacher must hear the pupil, but it is to be hoped that this may cause some one to think and experiment and thus learn to control his breath properly.

TEACHERS' EXCHANGE.

SECOND group of questions.

1. What means do you employ to best impress upon the pupil's mind the mode of securing nasal resonance?

2. (a) In scale practice, in what part of the voice do you usually begin the work, and why? (b) What action do you impress upon the mind of the pupil as necessary for successful passing from one note to the next?

3. Which do you prefer in voice forming study; to use the vowel "ah" or different vowels, and why?

To TEACHERS.—Proneness in your replies will facil-

HYGIENIC UTILITY OF SINGING.

"WHEN one considers how many thousands of young men and women are studying the art of singing," says the New York "Evening Post," "and how few of them ever learn it well enough to earn their living by it, or to give anybody much pleasure, one feels inclined to look on the vast amount of time spent on vocal exercises as so many hours wasted. But there is another point of view which is not often enough emphasized. In a recent number of the 'Archiv für Laryngologie und Rhinologie' Dr. Barth has an article discussing with German thoroughness the utility of singing from a hygienic point of view. Every bodily organ is strengthened by exercise; singers exercise their lungs more than other people; therefore, he says, we find that singers have the strongest and soundest lungs. The average German takes in his lungs 3200 cubic centimeters of air at a breath, while professional singers take in 4000 to 5000. The tenor Gunz was able to fill his lungs, at one gasp, with air enough to suffice for the singing of the whole of Schumann's song, 'The Rose, the Lily'; and one of the old German sopranoes was able to trill up and down the chromatic scale two octaves in one breath."

"A singer not only supplies his lungs with more vitalizing oxygen than other persons do, but he also subjects the muscles of his breathing apparatus for several hours a day to a course of most beneficial gymnastics. Almost all the muscles of the neck and the chest are directly or indirectly involved in these gymnastics. The habit of deep breathing cultivated by singers enlarges the chest capacity, and gives to singers the erect and imposing attitude which is so desirable and so much admired. The ribs, too, are rendered more elastic, and singers do, in old age, suffer from the breathing difficulties to which others are so much subject. By exercising so many muscles, singing furthermore improves the appetite, most vocalists being noted for their inclination to good meals. The nose of a singer is kept in a healthy condition by being imperatively and constantly needed for breathing purposes, the injurious mouth breathing so much indulged in by others being impossible in this case. That the ear, too, is cultivated need not be added. In short, there is hardly any kind of gymnastics that exercises and benefits so many organs as singing does."

New Year's Publications

OLD LANG SYNE. F. MAX MÜLLER. Charles Scribner's Sons, New York. \$2.00.

The name of Max Müller is familiar to all persons of literary and general culture, and this work from his pen has aroused keen interest in those who join the cultivation of music to the other duties of social life.

Professor Müller was the son of the German poet Müller, author of the celebrated "Schöne Müllerin," which cycle was immortalized by Schubert. His early life was spent in musical circles from which arose a personal acquaintance with composers and artists from Mendelssohn to the present day. Interesting anecdotes abound in the portion of the book devoted to musical reminiscences, bringing in the names of Schumann, Mendelssohn, Liszt, Heller, Jenny Lind, and Clara Schumann. Mendelssohn, with whom the author seems to have been on close terms, is the special hero of this music-literary writer, and the students of those little incidents that throw sidelights on the characters of great men will find much to interest them in Mendelssohn.

Several amusing notes are given about non-music lovers which are worth adding to the already full stock, although the one about Dean Stanley is not new.

Professor Müller's views on Wagner are, it must be said, very conservative, and may be viewed with disdain by enthusiasts.

The literary and social recollections will be of interest to the musician who adds literature to his studies.

R. E. S. OLMS.

THE ETUDE

Publication has been deferred until this month. The volume will contain the easiest duets to about Grade II, arranged progressively. None of the pieces are over two pages. All are pleasing and are fingered for pupils. The price will be seventy five cents, and it will be called "The Duet Hour." There will be sixty pages to the book.

* * *

It is not generally known that the full orchestral (partitur) scores of most of the great works are published in cheap form. Eulenberg, of Leipzig, has published an edition which we will call to the attention of all students. The form is small and can be carried in the pocket when attending concerts. The type is clear and the usual size. Orchestral scores are often high in price, ranging from \$5 to \$20, but this edition is within the reach of the humblest student. In these days, when the Boston Symphony and the Thomas Orchestra, with other less important organizations, are bringing the masterpieces of symphonic writing, as well as concertos, to the hearing of almost every lover of music, it is highly necessary that the student should have an acquaintance with the score. The student of orchestration should rejoice at this opportunity. Here are some of the pieces:

Symphonies by Beethoven, Mozart, Haydn, Schubert, Mendelssohn, and Schumann; overtures by Beethoven, Weber, Mendelssohn; concertos by Beethoven, Mendelssohn, and Spohr. Prices range from fifty cents to \$1.25.

We can also furnish *partituras* of nearly all compositions in chamber music at a low figure, varying from twenty to fifty cents, with a small discount to the profession.

"KINDERGARTEN MUSIC BUILDING. THE SCIENCE OF MUSIC FOR CHILDREN."

A NEW mode of presenting musical subjects to students in music, and especially adapted to the teaching of children, has been evolved by Mrs. V. K. Darlington, of Philadelphia. It is called "Kindergarten Music Building: The Science of Music for Children" and is both theoretical and practical, consisting of a method and a game. The idea embodied in "Kindergarten Music Building" fill a long-felt need in teaching young children the rudiments of music. What was once an uninteresting and much-dreaded task becomes a delight under the new system, and the child looks forward with pleasure to the lesson hour instead of with dread.

A child remembers the position of a note on the staff much better by picking up a note and putting it in its place on a certain space or line (as he does with the music building game) than in the old way. It is a real thing that he can handle and play with. In fact, trained in "Kindergarten Music Building" the child will play understandingly from the first, and will not afflict his family with faulty notes and time, and his progress in music can not fail to be rapid if he is at all indolent. Those who have read the short sketch of Mendelssohn which appears in this number of THE ETUDE will be interested in the example of the master's work which we print—*Freude in E minor*. It is a mixture of the contrapuntal and harmonic elements, which Mendelssohn often used, and the characteristic harmonic minor scale is noticeable. At certain places the theme passes from one hand to the other, and becomes a trifle obscured, but the student will learn by searching for it and finding. The arpeggio passages are to be played lightly. It is said that Mendelssohn was very fond of the 'cello—his brother was an excellent player. The theme in this piece in the tenor register is clearly a 'cello solo.

The "Rustic Ball," by Kaiser, is an example of a fresh, jovial spirit in music. If we give it a German setting, we must imagine the great landowner, after a bountiful harvest, opening up his barns and calling on all the laborers and villagers to come and share in the festivities of the harvest time. The threshing floor is alive with gay dances, and the village musician, with his lively waltz rhythm, sets the nimble feet into rapid motion. Such is the Banerian.

Little circles of their pupils meeting together receive the much-needed ear-training disguised as an amusing and instructive game.

The price of the game is \$1.50, with a discount to the profession.

* * *

Music lessons are delightful to both teacher and pupil, good results are sure to follow. "Moralistic Notation" insures this pleasure and good results. Sight-singing, sight-reading, harmony, all musical ground-work, in fact, can be taught with it, and to

the youngest and oldest student alike. It is invaluable to mothers who wish to give their children first music lessons, and to teachers of all methods. Children like to handle and play with things, and here they have all the musical characters enlarged, and two long staves to place them on. Who wouldn't enjoy making scales and little tunes with such big notes to it?

* * *

LANDON'S "Sight-reading Almanac" will be sent to our subscribers who have ordered from our advance offer during this month. The special rates are now withdrawn, and future orders can be filled only at regular rates. The book is small and can be carried in the pocket when attending concerts. The type is clear and the usual size. Orchestral scores are often high in price, ranging from \$5 to \$20, but this edition is within the reach of the humblest student. In these days, when the Boston Symphony and the Thomas Orchestra, with other less important organizations, are bringing the masterpieces of symphonic writing, as well as concertos, to the hearing of almost every lover of music, it is highly necessary that the student should have an acquaintance with the score. The student of orchestration should rejoice at this opportunity. Here are some of the pieces:

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After considerable investigation, we are in a position to offer our patrons a piano pedal extension device for children, which is simple, inexpensive, and, at the same time, practical. It is made of cast iron, partly nickel-plated, and is attached to the piano by slipping it over the pedal and fastening it with a screw, which is supplied. It is the simplest device of its kind, and the price (\$1.25 net) makes it obtainable by all who are in need of something of this kind.

PUZZLES FOR MUSIC CLERKS.

The following are some of the curiosities orders received at this office during the last few weeks.

Trinity, "Tranmere,"

War Bash, "Wabash,"

Tannhauser, "Musical Dominoes" by Grimm. —*Étude* — "Il Trovatore," "Liebt, Lässt.

MUSIC IN THIS ISSUE.

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CARL KOELLING's name is not unknown in music circles, and the beautiful salon composition "Bells at Eventide," will add materially to his reputation. A broad, rich melody, such as bells might chime, is used

in a manner that may be said to suggest the stately movement of the chorale, followed by a more rapidly flowing figure, which is easily the scale passages of a psal of bells, interspersed by the boom of the big bell. The theme in D flat major, with its arabesque-like arpeggio background, is a beautiful piece of work, and will require careful study to develop its best possibilities.

THE "Moorish Dance," by Kaiser, is also a character-piece, to use a German expression. Note the consecutive fifths at the opening, and their barbarous effect. Perhaps it will be a suggestion to the harmony student. It suggests the peculiar rhythmic effects of music which delight in instruments of percussion, such as gongs, cymbals, drums, and castanets. It should go with much spirit and abandon, and a strong contrast in dynamic effects, and with sharp syncopations, even to the extent of roughness, if needs be. It is barbaric.

The four-hand piece, "Parade Review," is a military march, and will recommend itself to our readers who like ensemble practice. It is unusually well arranged, and has much of the fullness of an orchestral or band score; in fact, the players can introduce considerable variety of effect by keeping such an idea in view and trying to imitate the rendering of a band of instrumentalists. The second part is quite as interesting as the primo.

THE "Patrol of the Musketeers," by Bachmann, makes one think of Alexander Dumas' great novel, "Les Trois Meunetiers," or, as given in English, "The Three Guardsmen." The composer might well have had this work in mind. The crisp, staccato rhythm can not be too strongly brought out and developed. The part which answers to the trio can be done more legato. But never lose sight of the fact that this is the guard making its nightly round to see that camp or garrison is in safety while in repose.

SCHUBERT wrote much beautiful music, but none more beautiful than the "Rosamunde" music, as it is generally called. Of this, possibly the selection we print this month is the gem. It has the divine spark of melody which rarely fails in Schubert, and is one of those strains that one never loses once that it has been learned.

We give two vocal numbers, as usual—one a true type of the German *Lied*, by a master of this form, Meyer-Helmbund. "The Maiden's Song" tells its own story and needs no interpretation. The translation is a new one, especially made for THE ETUDE. This song may be given with considerable archness, as if being acted. It might be given at concerts, especially in schools, as an action-song.

THE "Owl Plaid Shawl," by Miss Ellinor C. Bartlett, is also a type—a poem of the true Irish spirit, wedded to music that answers to it. It must also have a spirited, natural rendering, and should prove useful as a foil to heavier concert numbers.

HOME NOTES.

THE Boston Festival Orchestra, Emil Mollnhauser, conductor, will make its annual appearance, this year, on April 13th. The organization will include such famous artists as Gedaljka, Blaum, and Del Portu; and for pianists, Miss Elsie Little, of Boston, and Miss Elsa von Graeve, of Ann Arbor, Mich.

The Mason & Hamlin concert-grand piano will be used exclusively, as it has been for the past two seasons.

S. BREWER, of New Haven, Conn., and Mrs. S. Breuer, of New Haven, Conn., will perform with the Boston Symphony, April 13th.

W. D. W. D. ANDREWS, of Washington, D. C.; Charlotte, N. C.; Lynchburg, Va.; Norfolk, Va.; Raleigh, N. C.; Charlotte, N. C.; Asheville, N. C.; Spartanburg, S. C.; Columbia, S. C.; Charleston, S. C.; Savannah, Ga.; Atlanta, Ga.; Birmingham, Ala.; Louisville, Ky.; Ann Arbor, Mich.; Milwaukee, Wis.; Saginaw, Mich.; Ogdensburg, N. Y.; Plattsburgh, N. Y.

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